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Seventy-fifth Year
October, 1955

FROM THE EDITOR'S DESK...

Is Carnegie Hall Worth Saving?

■ The Committee To Save Carnegie Hall has suddenly sprung into action. Among other plans, it has announced a series of concerts to publicize the fact that the hall is in danger of being torn down to make room for a hotel. (The first of these concerts is scheduled for Thursday, Oct. 13, featuring the Symphony of the Air and the New York Oratorio Society, under the direction of William Strickland and with Eugene List as piano soloist.) On Sept. 20th, the management of the Russian Tearoom, a musicians' rendezvous adjoining Carnegie Hall, entertained New York concert managers at a luncheon while the Save Carnegie Hall Committee urged them to support its efforts.

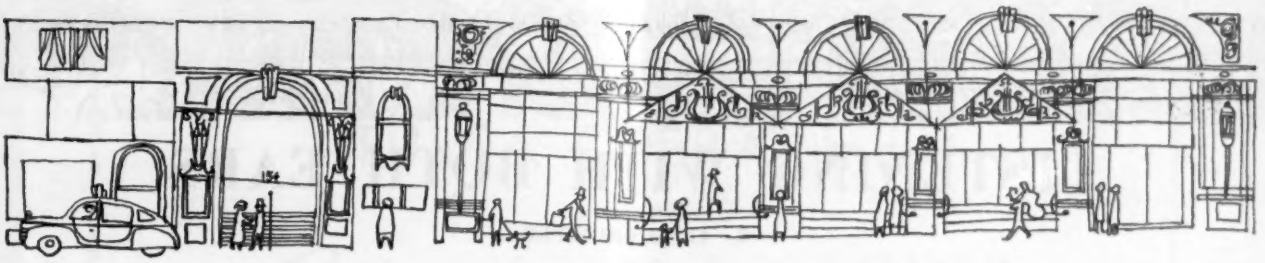
Why save the hall? Three reasons were advanced at this meeting: (1) its sentimental value to artists and public, (2) its splendid acoustics, (3) its ideal location. All valid reasons. But are they sufficient to justify a public appeal for $5,000,000 (the minimum required for purchase and renovation)? Would there be anything more to show for it than a renovated old building? We don't know the answer to this one, because the Committee's plans as of this date have been singularly vague. It has not been made clear, for example, how a series of concerts could raise the needed amount in four years (before the expiration of the lease). Ten concerts a year realizing $5,000 each would require 25 years. Yet, at this luncheon meeting and with half a year's work behind them, this was the only concrete "plan" the Committee had to offer. It remained for one of the managers, Marks Levine, to make the first realistic proposal we've had any wind of, namely to refinance the building through a bond or stock issue. Everyone present immediately endorsed its good sense. A big "If," however, qualified Mr. Levine's suggestion. Such a project, he pointed out, would be unthinkable unless the New York Philharmonic-Symphony Society, the hall's biggest customer with about a third of its bookings, were solidly behind it. Not only had they not committed themselves at present, but their absence at this meeting was ominously noted and seemed to lend support to rumors that the Philharmonic is considering another home. An excerpt from the Society's annual report is pertinent: "The Society has received notice from Carnegie Hall that its lease is to be terminated at the close of the 1958-59 season . . . a Special Committee [is] encharged with finding an appropriate solution for a home for the orchestra. The Committee is developing several plans for consideration by the Board." A further fact brought out at this meeting is that if the Philharmonic goes, so go many other top artists and attractions. The loss of this revenue could not, it was felt, be replaced by the type of concert bookings which have made Carnegie Hall the distinguished landmark it is today. Furthermore, the *raison d'être* for the Committee to Save Carnegie Hall would inevitably be changed by this development.

Another consideration may be germane. Mr. Rudolf Bing, General Manager of the Metropolitan Opera, has mentioned the advisability of finding a new home for the "Met." The possibility strikes us that the Metropolitan and the Philharmonic might find it artistically advantageous and financially feasible to consider joint action in such a venture (if, indeed, they have not done so already).

Pending definite word from the Philharmonic, however, and in the absence of a detailed plan from the Committee, we can commit ourselves no further than to suggest that the decision to save or demolish Carnegie Hall be decided not solely out of respect for the past, but with an informed and sensitive eye to the future.

Gid H. Waldorf

ALONG 57th STREET



■ "First things first," as the lady said to the cow. And the first thing this time is to explain that our Managing Ed. was overzealous last month and probably felt that since Ubiquitous can scarcely spell a word in any language, he was wrong when he carefully wrote about a ballet entitled "La Sylphide." So Ed. cosily changed the La to Les and pluralled Sylphide, thereby obliterating quite a few years of ballet evolution—at the same time making us out to be a know-nothing. We did, and do, mean "La Sylphide." And that's about all we have to say re ballet this month. . . . Great expectations along our street, and they are about and for Maestro **Giulini** who comes to guest baton the Chicago Symphony—looks like November. My, but Chicago is taking giant steps towards becoming a musical mecca! The **Lyric's** season is a dilly, what with **La Superba** one night and **La Tebaldi** t'other. Also those works which **Ruth Page** is readying as part of the Lyric season: "The Merry Widow" (on point) with Markova; Monteverdi's masque, "Il Ballo Delle Ingrate," with **Vera Zorina, Stignani,** and **Stitch-Randall;** "Revanche," with **Markova, Arova** (that's Page's idea of "Trovatore"), and all of them with wonderful, imported décor such as we do not see in Manhattan unless it comes with visiting foreign companies. The **Callas** premiere performance, opening the Lyric's season, in "I Puritani" is, of course, the big conjecture along our street. Some say Callas isn't the Callas we all, or almost all, adored: some say she's even better. We say that no matter what she does, she's still the most scintillating, the most stage-filling personality in operadom. Be that as it may, some are conjecturing about the forthcoming battle of the divas. Ubiquitous doesn't think that there *is* any battle save in the minds of certain wishful opera hounds. The ladies are too dissimilar, although it is impossible to resist making comparisons. Ubiquitous happens to be a Superba man. We feel that there is no one quite like Callas anywhere today, and even when the voice isn't the magnificent instrument it frequently is, we don't care because there's always the marvelous Callas looks and acting. Nobody can ever make a case for Tebaldi as a great actress, and in place of looks she does have great dignity. Can't say a thing about the Tebaldi voice because I happened on performances which weren't all I had hoped for after listening to her recordings. They are remarkable—especially when she sings piano. The Callas recordings are not always as great as the Callas voice is when she's at her peak in the opera house. So, after promising ourself that we would not compare the ladies, we have. And that's precisely what's happening all along 57th Street. . . . Also being conjectured about: **Claramae Turner.** She's doing an "Il Tabarro," a "Trovatore," and "Lord Byron's Love-Letter." The latter work was premiered last spring in New Orleans: **de Banfield** composed it. Miss Turner has just finished a stint in the cinematization of "Carousel." Lyric's also scheduled one of our favorite singers, **Dorothy Kirsten,** in an opera we love, and one which Chicago always did right by, "L'Amore Dei Tre Re." So it's good, good luck to **Carol Fox** and **Lawrence Kelly,** especially from Oct. 31 to Dec. 3.

■ And good, good luck to the **San Francisco Opera Association** right now, for they are in the midst of their season, and (attention Mr. Bing!) what a glorious season: **Tebaldi** and **Turner** in "Aida"; **Schwarzkopf** and **Bible** in "Rosengavalier"; **Kirsten** in "Louise"; **Borkh** in "Macbeth"; a star-studded "Giovanni" (including **Schwarzkopf**); **Tebaldi** in "Chenier"; **Kirsten** and **Bible** in "Troilus and Cressida"; **Dobbs** in "Coq d'Or"; **Albanese** in "Pagliacci"; **Borkh** in "Lohengrin"; **Carteri** in "Faust"; **Tebaldi** in "Tosca". . . . There's more, but Ubiquitous gets furious when he thinks how far away San Francisco is and how very close the Metropolitan is. . . . Wonder if **Mr. Bing** read that slashing piece **Paul Hume** wrote? Wonder if that slashing piece will make any difference to Mr. Bing?

■ Incidentally, the Angel **"Cosi fan Tutte"** is a brilliant recording, just the thing for avid celebrants, or any other kind, this you-know-what year. I can assure you that the Angel recording will bring you a "Cosi" better than any you are likely to hear in Vienna. Tip to Angel or any other disc company: record **Hilda Zadek** in Richard Strauss's "Intermezzo." She's fine in it, very reminiscent of **Lotte Lehmann** in her great "Rosenkavalier" days. This "Intermezzo" was the best opera performance we heard all during the Vienna Festival weeks, last June. Later we heard Zadek in The Hague doing a "Figaro" which was not bad, but the Strauss work was a *great* performance, the kind of miracle which happens when a score and an acting role absolutely suit the performer. Zadek sang in New York some seasons ago, without much success—which is a pity, for she does Strauss the Lehmann way.

■ Big hassle over the new **Columbia Record Club.** Some say it isn't the thing for Columbia to do. Some say it is. We stand with the latter, so good, good luck to Columbia! . . . What a prodigious program **Claudio Arrau** has lined up for his four Mozart concerts, and what a golden opportunity for those who can crowd into Town Hall. Loads of luck to Claudio. We heard him in Holland, and, if possible, he's even greater than he's ever been. . . . Be sure to date yourself for the debut of Rome's **Santa Cecilia Choir,** Carnegie Hall, Oct. 6. It's the oldest musical organization anywhere and it makes one of the most beautiful sounds anywhere. . . . Loads of lovely wishes to City Center newcomers: **Yi-Kwei-Sze, Maria Teresa Carrillo, Jacquelynne Moody, Beverly Sills, Irene Kramarich, Richard Cassilly, Earl William, Stephen Kemalyan, Louis Quilico, Robert Rue;** also to returnees: **Jean Fenn** (one of the most beautiful-looking singers), **Jack Harrold, Norman Kelley, Jan Rubes, Margery Mayer.** . . . That old City Center favorite, **George Gaynes,** has gone Broadway again, but it's a juicy part he's cavorting in and we do hope he'll run for as many years as he can stand it, but we also hope that he will run back to the operatic stage again and make it a happy City Center for us. . . . **Friede Rothe** has an excellent Mozart project, script and all, just waiting for a little "big" money to see it through. She's thought up a movie and is all ready to go whenever the necessary overhead is underfoot. And that's about all for now. UBIQUITOUS

LISTENING WITH BOTH EARS

By FRED GRUNFELD

AN UP-COUNTRY LEGEND

THE village of ——ville, in southern Vermont, resembles many other old hamlets in New England; the broad main street is shaded by magnificent elms that are being slowly strangled by the Dutch elm blight, and only two store fronts break the clean monotony of white clapboard churches and white clapboard houses that flank the highway. On one of the side roads, however, on the way to ——field, stands a dark stone building, completely out of key with its Yankee surroundings, a turreted and timbred structure that would look more at home in some feudal principality of central Europe. This is Markling Hall, built in the 1890s by the eccentric millionaire, Merton Markling, who once owned a vast estate in this township.

"He invited two or three hundred guests to hear recitals and chamber music in this hall," explained my friend Woodbeck when I visited there last month. Woodbeck is principal of the regional school which now has the right to use the building, though it has never availed itself of the privilege. "After the first concerts, few people came; only the dyed-in-wool cognoscenti could stick it out. You see, Markling experimented with spiritualism of a musical sort. No light was ever permitted turned on during the performances. The audience sat in complete darkness, listening to what Markling claimed were the spirits of the old masters—Chopin and Liszt and Beethoven; on Midsummer Eve one year, he announced the great string quartet of Haydn, Mozart, Dittersdorf, and Vanhall. For all anyone knew, they might have been. The listeners could only say that they'd been together in the dark, listening to some fabulously animated playing of Viennese classic quartets."

Woodbeck took me to see the inside of the hall. The foyer was mauve-colored and dusty. "You may imagine," he said, "that Markling's hocus-pocus had an inhibiting effect on attendence. Before long the concerts stopped. After he died, his heirs never came to ——ville; the big mansion burned down in the Twenties, the town took this over for taxes, and here we are."

"But we never use the place," he added a little apologetically, "Too little light, even in the daytime, and it would cost too much to renovate. Besides, most of the townspeople are leery of Markling Hall, and the school board would be up in arms if we so much as took their children here for film-strip lectures or graduation exercises."

We entered the cavernous hall. Like the antechamber, it was entirely mauve colored and mauve faded — mauve upholstery, mauve curtains, mauve wallpaper. The evening sun filtered through high clerestory windows that admitted the only light. "Markling had his own color theories along with everything else," my friend said. "Music had colors—each key its own shade. He kept his concerts blacked out so that people could concentrate both on the spirits and the colors. He was a color tycoon, you know, and Markling Paints was one of his major enterprises. They made black a favorite barn paint in these parts and all through the country. Mauve was almost his own invention. That the Nineties were called 'the mauve decade' was largely his doing."

He motioned me over to the piano on the stage and invited me to try it. "But you must excuse me; I have to look into the athletic supplies we keep in the garage across the way." And with that he left me to my own devices.

The piano, a Bechstein grand, stood dust-covered on the empty platform. The case—it appeared to be made of rosewood—was purfled and ornamented with florid scrolls and fern designs. I struck a tentative chord, expecting to hear the janissary jangle of an instrument with flaccid strings. It was, surprisingly, in tune, and the action felt new to the touch. Odd, I thought, that the school should keep a piano tuned for no good purpose. At random I hit a B Major triad. Almost as an answer, from within the bowels of the building, came a deep, growling B Flat, as of an organ pedal, or of a resonant water pipe that has air trapped in it. Yet it did not clash with my B Major; there was consonance instead of conflict.

I played a G Major triad against this droning pedal-point; I tried other chords above it. It fitted them all equally well, equally harmoniously, modulate wherever I might. And I noticed then, as the last rays of the sun streaked the unsettled dust of the hall, that the walls seemed to change their colors slightly with each new tonality. I could not be quite sure; in that half-light, colors were deceptive.

I was almost prepared for the footsteps I heard shuffling through the hall, and for the man who materialized out of the gathering darkness and ascended the side steps of the platform. His features were indistinct, but I could see he wore a small red cap and a silk robe of Chinese brocade.

"Kapellmeister Kreisler, I presume?" I said, as he wordlesly—absentmindedly, I thought—brushed me away from the keyboard and seated himself in my place. "I recognize you from E.T.A. Hoffmann's description."

"The same," he replied rather sullenly, in an accent-tinged voice. "Your servant, Sir. You will forgive me if I seem abrupt. It is time for my daily exercises." *Forte,* he played an E Flat triad. "They have presented me here with a magnificent crown, but what sparkles and burns so in these diamonds are the thousand tears which I have shed, and in the gold flicker the flames which devour me."

"Aha, I have heard you quoted thus before," I interrupted, remembering the twice-told Hoffmann Tales. "Is that what you make of E Flat? Let's go up a step—what about F?"

Disgruntled, he came to F, *mezzo-piano.* "Longing and love, here. Melodies in F are like loving arms—arms *zum umfassen."*

"Ja, so," I said, fascinated by his revelation. "And the color? Not gold here, certainly."

(*Continued on page* 40)

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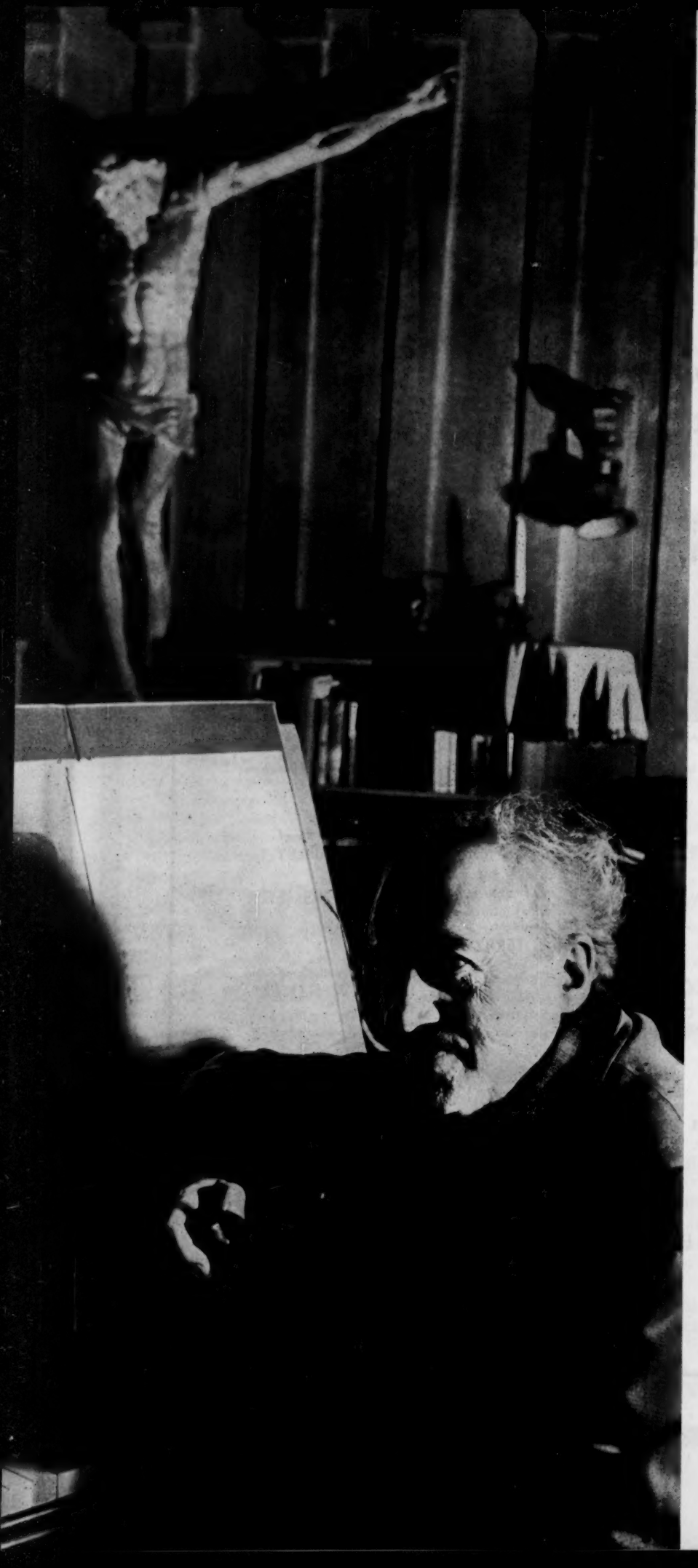


Ernest Bloch

COMPOSER IN EXILE

By HERBERT ELWELL

Photo: Watt Dyke

ERNEST BLOCH, at 75, lives in relative seclusion. Last July 24th, he quietly celebrated his birthday with his family and a few friends in his home at Agate Beach on the Oregon coast. Probably he will not venture far from this retreat even in this anniversary year which undoubtedly will be observed by special performances of his compositions.

It is not because of illness that Bloch shuts himself off from the world. When I last saw him, a little over a year ago, he was active and vigorous. Neither is it a marked fondness for solitude that makes him a recluse. He is one of the friendliest and most warm-hearted of men. I suspect his reluctance to travel is born of a feeling that now, more than ever, he must conserve his energies for his work.

HERBERT ELWELL, *a distinguished composer in his own right, is a former student of Ernest Bloch. In addition to composing, Mr. Elwell teaches composition at Eastman and Oberlin, and has for many years served as music critic of the Cleveland* Plain Dealer.

He complains that his work moves slowly and that he cannot work very long at a time, but he manages, he says, to work "steadily," and the result in recent years has been a surprisingly large output. Especially productive was the year 1952, when he composed his String Quartet No. 3 and the Concerto Grosso No. 2, which won him the double award of the New York Music Critics' Circle, also the Sinfonia Breve. Then came the Fourth String Quartet in 1953, and in 1954 a Symphony for Trombone Solo and Orchestra. This year he has written a Symphony in E-flat, not yet published, and a "Proclamation" for Trumpet Solo and Orchestra. He is at present working on his Fifth String Quartet.

Bloch says it was an accident that brought him to his haven at Agate Beach. He was traveling from California to visit his son, Ivan, who is a consultant engineer in Portland. A washed-out bridge made the road impassable in the vicinity of Agate Beach, and he was obliged to stay over a day there. He explored the country and liked it. The forests and mountains reminded him of his native Switzerland. He found an abundance of mushrooms, a subject on which he happens to be an authority. He found agates on the beach. He found, for sale, a rambling beach home overlooking the ocean, and he bought it. That was in 1941, and there, with his wife, he has lived ever since.

It is an ideal place in which to compose. About 120 miles south of Portland on U. S. Route 101, which skirts the entire coast, Agate Beach is one of many shore resorts consisting of little but a grocery store, a couple of taverns, and a motel or two. There is a lighthouse out on the point, and a government radar station atop a cliff, the side of which is being eaten away by a gravel industry. But the hand of man has not yet succeeded in destroying the immensity and wildness of the landscape, where miles of nobly wooded hills meet the ominous volcanic rocks which line the vast and frigid expanse of the Pacific.

Only a few steps from the highway, one enters the Bloch estate through a small grove of pine trees. I made this little journey with Bloch in his well-preserved 1939 Buick, which he drives with extreme caution. A turnpike, flanked by large, well-trimmed rhododendrons, ushers one into a patio with an open fireplace at the left. And there at the door to welcome the visitor with warm old-fashioned German hospitality is Madame Bloch, a native of Hamburg and daughter of seafaring parents, who loves the ocean, its humidity and its storms.

When you see the living room with its huge fireplace and windows overlooking the sea, you are as much impressed by the view as by the fact that the gracious *patronne* manages the whole thing without help. One wing of the house includes bedrooms and library, the other a spacious kitchen where a family of large and beautiful cats is allowed to roam. Mrs. Bloch, by the way, is as skilled in the culinary art as her husband is expert in collecting rare vintages.

In the living room one finds a grand piano, Bloch's large desk, many wicker chairs and settees, and various tables, including a round dinner table over which hangs an enormous lamp enclosed in wicker. Mrs. Bloch says she hates it, but it came with the house and fits the other furnishings, so it remains. On the wall at the right hangs the life-sized Crucifix which I remembered from Bloch's apartment on Lexington Avenue, New York, where I went for lessons with him in 1919. When I remarked about this, he replied, "Yes, indeed, I would never be without *mon petit Christe.*" It is a symbol of his faith in the spiritual power of art.

The evenings I spent with the Blochs were pleasant and gay. I had the impression of being with young people. There was an unending succession of humorous stories and reminiscences. Conversation was partly in French, partly in English. It was a congenial old-world atmosphere of good food and good talk.

One of the first things Bloch shows you is his collection of agates. He picks them up during his walks on the beach and he has machinery in the garage for polishing them. Other hobbies of his include chopping wood and working with the vegetables and flowers about the place. His work room is on the second floor of the garage, where he enjoys strict privacy. His wife sees to that, as she does to other needs such as getting him to meals on time, finding his mislaid spectacles, or making him take a rest when he forgets he needs one.

Bloch is grayer and slightly stooped now, but he is as voluble as ever, and when he talks, which is almost constantly, his eyes flash with the same old dramatic intensity of former days. He may be out of touch with the world, but not with the world of ideas. He has no radio or television set, but he has books galore and his reading is voracious and systematic. He makes copious notes on everything he reads, and files them carefully for future reference, as he does his correspondence, which includes letters from many of the greatest contemporary writers, scientists, philosophers, and musicians.

He has lost none of his salty humor, nor his gift for making ironic jibes. When a young woman came to him for advice, saying she was planning to write a book about "the 40 most prominent American composers," he asked why she had hit on the number 40, and then before she could reply, he exclaimed "Why, of course, I see perfectly your reason. Ali Baba!"

It has been said of Bloch that he is one of those rare men who are *in* their time but not *of* it. Few composers ever have had a more passionate affection for mankind than Bloch, or a greater desire to see humanity united through the spiritual forces released by music. This is his religion. But he wants no part of an era which is materialistic, shallow, and spiritually impotent. If one thinks of him as a composer in exile, it is not his physical remoteness from the musical centers of the world that brings this thought to mind, nor is it any tendency whatever on his part to hide in an ivory tower. It is rather that he is inevitably destined to a sort of spiritual exile by the incompatibility of his burning faith with the apathetic unbelief of the world about him.

Bloch has had little sense of belonging in any geographical place. Though he has lived in nine countries, he has not strongly identified himself with any of them. Coming to this country in 1916, he has been a United States citizen for over 30 years, yet his music is not generally regarded as specifically American. The composer of "Schelomo," the Israel Symphony, the Three Jewish Poems, and the Sacred Service, "Avodath Hakodesh," was once catalogued as the world's foremost Jewish composer, and indeed it may be these works for which he will be remembered best. But as the late Olin Downes pointed out, the essence of Bloch's music is rooted in classicism, and it is to that which all his later works have reverted, not in any neo-classic sense, but in their principles of structure.

Bloch refuses to be catalogued on a nationalistic basis, just as he has consistently refused to ally himself with any one school, theory, or system. He intended his Sacred Service for universal consumption and not necessarily for exclusive use in the Synagogue. He points with some amuse-

ment to the fact that when it was to be performed in Germany in the late 1930s, Hitler gave permission for "pure Aryans" to take part. When this work had its American premiere in 1934, the composer was gratified to have it performed by the Catholic Schola Cantorum in New York.

Bloch's peculiar position of isolation in the music world today is perhaps attributable to the fact that his music is no longer controversial. One writer has said of Bloch's music that it must be loved or let alone. The *avant garde* is leaving it alone. But less sophisticated multitudes love it, particularly in Italy and England.

Bloch's indifference to curent trends and to the work of most of his colleagues is explained partly by the fact that, having lived long enough to see the rise and fall of doctrines built up around Wagner, Debussy, and Franck, he is aware of the futility of doctrines in general. He has seen himself in the role of a much-discussed innovator, only to become in later years an unsensational conservative in the eyes of present-day modernists. He has consistently refused to make any conscious effort to be either modern or original, though it is conceded by unbiased opinion that at times, at least, he has been both.

Ingrained in Bloch is the most profound conviction of the sacredness of his mission. As a child he vowed to write music that would bring peace and joy to the hearts of men. He wrote this vow on a scrap of paper, built a mound of stones over it, and then prayed before a sacrificial fire. The encouragement he received from Romain Rolland served to strengthen his belief in himself. This eminent writer, on hearing Bloch's C-sharp Minor Symphony in 1915, advised the composer to "pay no attention to the opinion of others," and expressed his certainty that Bloch would "become one of the great masters of our time."

Bloch can be humble about his compositions, and severely self-critical about them while in the process of composing them. But once his works are finished, to ask him to question them or disbelieve in them is like asking a father to disown his children. Bloch's "America" is generally considered not one of his most distinguished creations, yet to the composer it is still a "great panorama, or fresco," and he will look with distrust upon anyone who thinks otherwise. This loyalty to himself hardly spells critical detachment, but it has been a strong asset in keeping his pen active, even though it has not entirely eliminated periods of despair and sterility.

Perhaps to a greater extent than is common with most highly gifted persons, Bloch had an acute sense of having been born into a hostile world, and this feeling has remained with him. The early rebuffs encountered by his essentially generous and affectionate nature were by no means imaginary. Real enough were the objections of his father to his choice of a musical career. Real enough was the anti-Semitism of his native Geneva around the time of his birth. Real, too, was the economic struggle, the necessity for years of tending to his father's business when the urge to compose was upon him.

Perhaps the most disheartening experience of Bloch's youth was the failure of his opera *Macbeth* in Paris in 1910. It was not so much the failure that disturbed him as it was the deliberately planned cabal of critics who from the start were "out to get him." He was a foreigner, an intruder, an iconoclast, though today pages of *Macbeth* sound mild enough to soothe the most conservative ear.

Vindications came over a quarter of a century later when *Macbeth* was revived with overwhelming success at the Teatro San Carlo in Naples, Mar. 5, 1938. At the third performance it was reported that the audience rose to its feet and recalled Bloch to the stage 20 times. Then the work was banned in Italy by the Fascist government. But it was revived again in Rome in 1953, and later in Trieste, with enthusiastic receptions. (Incidentally, the opera has never been given in this country.)

One of the few times Bloch has left Agate Beach was when he went to Italy in 1953. At that time concerts of his works were given over the Italian radio, he was made an honorary member of the Academy of Santa Cecilia, and minister of education, at which time Bloch presented the original score of *Macbeth* to the Italian government in recognition of Italy's warm interest in his music. (It seems worth noting that the only book published about Bloch is in Italian and has not been translated into English. This is a short biography by Mary Tibaldi Chiesa, dated 1933. The publishers are G. B. Paravia & Co.)

The facts of Bloch's career in this country are fairly well known, and they include happier experiences than his early years in Europe, though there were some bitter struggles here, too. He came to the United States as conductor for the dancer Maude Allen. When her tour failed financially, Bloch found himself penniless in New York City.

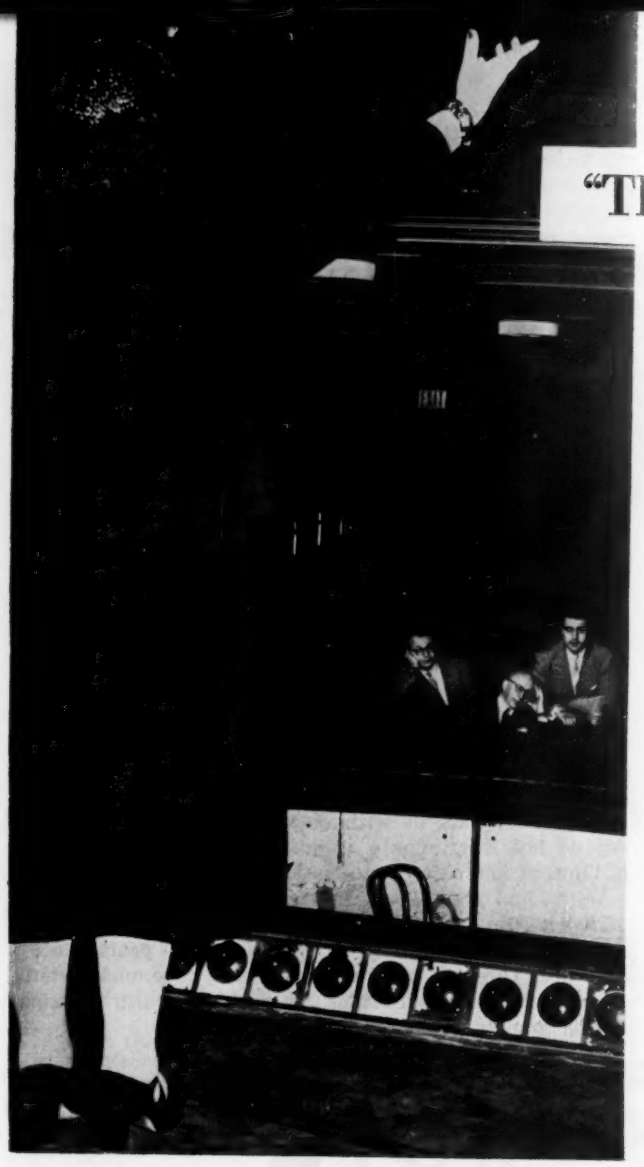
Even after he had won the recognition that was due him, Bloch's path was strewn with the difficulties which so often arise when an exceptionally dynamic personality tries to fit into a community unready for the shock of true creative initiative. Either the personal voltage was too strong, or the environmental wires too frail to carry the load, or both. Bloch's directorship of the Cleveland Institute of Music ended abruptly, after five years, in circumstances not altogether agreeable. His stay as head of the San Francisco Conservatory of Music was relatively short. At Berkeley he was evidently appreciated to the extent that the University of California granted him a modest pension on retirement. But Bloch always has had the feeling that his pedagogical gifts were insufficiently understood, and he is right. Few persons know the extent of his vast and minutely penetrating analyses of Bach fugues, of Mozart and Beethoven, Palestrina and Lassus; nor the extraordinary number of psychological and philosophical sources he has consulted to buttress his principles of workmanship.

Something within has driven him to an almost fanatical kind of self-discipline. In preparation for composing his Sacred Service, in addition to learning Hebrew, he wrote over 1,000 exercises in two-part modal counterpoint. Often he will write down entire Bach fugues from memory, just to test his knowledge. When I studied with him we spent a whole year exclusively on fugue subjects. This kind of thoroughness is not only unpopular in American educational institutions, it is practically unknown.

I imagine Bloch's passion for this type of severe classical discipline may have been the result of a subconscious urge to counterbalance the side of his nature which is so furiously rhapsodic, so multifariously digressive and improvisational. He needed a sturdy framework to control his tremendous outbursts of tumultuous passion. His music was often frenzied to the point of hysteria. It is a distinguishing feature of his most recent works that he has found serenity and peace, a synthesis of the opposing elements of his varied and complex nature.

Just as Bloch was never a follower of any school, he himself has not founded a school, nor acquired a following as have Stravinsky, Schoenberg, or Hindemith. In a way,

(*Continued on page* 25)



". . . at the audition the singer is on his own."

"THANK YOU VERY MUCH"

BEHIND THE SCENES AT THE N. Y. CITY OPERA AUDITIONS

By LOUIS CARP, M.D.
Member, Board of Directors
City Center of Music and Drama, Inc.

THE City Center Theater in New York reverberated with the lusty cheers and prolonged bravos of an audience which had just heard the successful operatic debut of a new tenor. His beautifully expressive singing of the role of Pinkerton in Puccini's *Madam Butterfly* was thrilling in every respect. During intermission, *cognoscenti* stood about in excited groups predicting a promising future for the new "find," young Barry Morell. The next day the critics were not sparing in words of praise.

Morell's success, the "dream-come-true" of every singer, followed only two months after his audition for the New York City Opera Company. "The audition" is the first major hurdle in a singer's career. Personal introductions may be valuable; a sponsor or freedom from economic worries are certainly an advantage; but at the audition the singer is on his own. Unless he "delivers," he will probably hear no more from these judges than a polite "Thank you very much" at the conclusion of his audition aria.

Alumni of the New York City Opera Company who, comparatively unknown when they began, have since achieved international stardom, include: Ramon Vinay, Dorothy Kirsten, Eugene Conley, Norman Scott, Herva Nelli, Brenda Lewis, Laurel Hurley, Walter Cassel, Ann Ayars, Frances Yeend, David Poleri, Robert Rounseville, Gloria Lane, Camilla Williams, Norman Treigle, and Lawrence Winters. Almost all of these artists had their preliminary audition in one of the large rehearsal rooms in the spacious quarters of City Center. The high ceiling is soundproofed, the walls are hung with costumes, and along the sides of the room are crates of various sizes stencilled *Aida, Tosca,* etc. There is a grand piano near one window, and at the far end of the room the judges are seated behind a table.

Approximately 600 auditions a year is the schedule for these judges, who handle their time-consuming responsibility with competence and objectivity as well as with patience and understanding. In their long experience they have developed an almost unerring instinct about the potentials of a singer. If he makes good at these preliminary auditions, he will be asked to audition on stage so that the judges and Director Joseph Rosenstock can evaluate the projection of the voice and stage presence. The judges' decisions in this second audition fall into the following categories: acceptibility, casting for special parts, repeat auditions, recommendation for further study, rejection. The most common causes for rejection are unsatisfactory voice production and inadequate stage presence.

Auditions are held semi-annually, spring and winter, although an unusually gifted and well-recommended singer can arrange for a special audition. Registration is always heavy, so that auditions must be scheduled by appointment. The judges—Conductor Julius Rudel, Thomas Martin, and other staff members—are supplied in advance with completed questionnaires giving the applicant's qualifications, experience, and references. Under the caption "Experience" one singer was bold enough to insert "plenty," though the audition proved otherwise. Julius Rudel estimates that in the last five years he has listened to 1,500 singers in 4,000 auditions. Of these, about 100 have qualified as principals, and 50 for the chorus. Anyone who thinks he can make the grade will be heard.

A typical three-hour session included the following: a young soprano whose faulty pitch and colorless quality showed unmistakable evidence of poor training; a baritone from South America whose rich voice and confident manner were promising; a girl with eight years of experience (when not hitting high Cs she earned her living by hitting the typewriter)—whose voice was not good enough for leading roles, but was adequate for the chorus; a fine young baritone who, although ineligible for the company because of lameness, was advised of

several possible openings for his talents; another baritone —tall, handsome, with a dramatic flair—vocally insecure on a second hearing, who will be heard again at a later date; a soprano who "had sung in Europe" (gluttons for punishment those European audiences!); a "juvenile lead" in a yellow V-neck sweater who might have been a *heldentenor* if he had been able to decide in which key he was singing; a composer-pianist turned vocalist (one wondered why), whose idea of singing consisted in shouting and waving his hands about; an excellent bass, who was signed up immediately; and an attractive female Bachelor of Music, whom the judges felt was qualified only for the chorus. The next applicant, a type well-known around the "audition circuit"—the pathetic, middle-aged hopeful—broke down in the middle of her aria, pleading nerves, and requested another hearing. The last two sopranos offered a startling contrast. The first was an enthusiastic young girl with almost no experience and little talent who "just must sing"; the second had everything—voice, personality, and that certain magical quality that every judge is anxiously waiting to hear. The next auditioner, a tenor who was ultimately awarded a contract, ended in a near-tragedy, for he became so overwrought as he moved about on stage that he lost his balance and fell into the orchestra pit. Fortunately, he was unscathed. And so it goes. . . .

One point should be made clear to singers aspiring to audition for the New York City Opera Company, or for that matter any opera company. The audition committee should not be regarded as a group of hyper-critics, but rather as discoverers. When a singer shows unmistakable potentials for a career they are genuinely pleased; after all, it is to their interest to find the best new talent available. To find it they keep a constant watch on newcomers in fields outside of opera. Recently when Gino Prato, the Italian cobbler, made national headlines as winner of the $64,000 question competition, his daughter Lorraine was enjoying some notoriety herself as a promising young vocalist. Promptly invited to audition for the New York City Opera, she came through with a contract to sing special parts.

The Arthur Godfrey Talent Scout TV program brought good fortune too to Marilyn Horne, the 21-year-old soprano whose voice had been dubbed in for the role of Carmen in the film version of *Carmen Jones*. Furiously contested, the TV award was a superlative feather in Miss Horne's bonnet. One of the Board members of the New York City Opera Company who had seen her on the TV award program asked her if she would like to audition for them the following day. "Anything can happen," she said just before she sang. Her performance was the answer to a judge's prayer, and she was immediately requested to appear for a stage audition.

Director Rosenstock points out that every day letters are received from agents, teachers, and singers requesting auditions. "Our files are checked to see whether the proposed candidate has already sung for us. If not, he is heard as soon as possible with good will and sympathetic understanding. There are teachers who announce 'a second Caruso,' though frequently he is not even acceptable. Singers often come to us with rave notices which in many cases are almost devoid of foundation. And, yes, the ladies *do* try to impress us with elaborate dress and make-up. We do not discriminate against those whose experience is limited. The chief qualifications are a good voice, personality, and projection. The sudden, unheralded discovery of a beautiful voice always creates a stir of excitement among the audition staff. In the past three years, since I have been Director, of 58 principals who have made debuts, 53 of them were Americans. There is a wealth of talent in this country."

"SINGING EARTH"

for Soprano and Orchestra

by

ELINOR REMICK WARREN

Text by

CARL SANDBURG

Acclaimed in Athens, Greece (1st European Performance) July 25, 1955

Sung by

NADINE CONNER, Leading Soprano Metropolitan Opera

with the

ATHENS SYMPHONY ORCHESTRA

Maestro Andreas Paradis, Conductor

Introduced by

Rose Bampton at the Ojai Festival, Spring, 1953

OPERA GOES UNDERGROUND

By MARTIN S. DWORKIN

Photos by the Author

THE maze of subways beneath New York is a strange underworld, never in sunlight, yet never dark; uninhabitable, yet never empty of people. Under Times Square, the crowds never cease hurrying to and from the various subway lines that cross and converge at the heart of the city. Stores, lunch-counters, flower-stands, barbershops cater to the transient needs of the unending traffic.

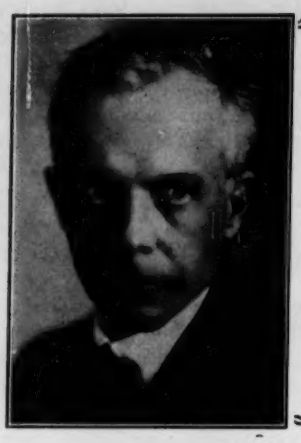
It is a bizarre, noisy world. But near an unused downstairs movie box-office is the strangest installation of all: a carnival of pinball machines, girlie peep-shows, mechanized games of skill, and dubious games of chance. For a coin or two, the machines provide canned thrills, printed fortunes, fixed poses of studied amusement before the automatic portrait cameras. The hard-eyed men who run the place jingle their change in capacious aprons. The machines are rarely still.

One of the machines has worshippers rather than players. Between a snap-shot booth and a device for stamping names on strips of metal is a large jukebox. Some of the young men who crowd around it are reserved, quietly listening to the music. But others react with the erratic shrugs and gestures which mark "hep-cats" everywhere, using their bodies in their speech like primitive dancers, expressing inner turmoil with an eloquence unmatched in their talk. They appear to be listening to a crooner, vicarious articulation replacing for the moment their usual emotional incoherence. But the jukebox stands under a painted sign announcing "A Treasury of Immortal Performances," the title of a series of classical recordings. And the music is from Italian opera, sung and played by the brightest names of the operatic stage: Caruso, Tagliavini, Albanese, Bjoerling, Peerce, Toscanini.

While the surface city pulsates above and the subways rumble steely gutterals below, here, amid the ringing bells of pinball machines, the staccato drumming of target-shooting devices, whistles, sirens, and whiz-bang noises of various games, the shouts of the players and nearby vendors of frankfurters and newspapers, grand opera is served à la carte: *Traviata, Butterfly, Pagliacci.* Not opera as it is heard in opera houses, to be sure. Few of these young men have ever seen a whole operatic performance. For them, "opera" means the separate arias, the "hit tunes" of the larger works, sung by "big-name" star singers. Grand opera, under these conditions, is like popular music in a noisy night club; somehow, the listeners are able to select the sounds of singing they wish to hear from the chaos of noises in the carnival arcade.

Some of the young men—perhaps excluding "hipsters"—may learn to appreciate serious music under more favorable conditions. Here where the issue of popularized culture appears in grotesque simplicity, they seem unaware of such questions as whether their tastes are being elevated, or whether it is a good thing for music to be vulgarized in this fashion. Perhaps they drop their coin in the machine because they feel the surrounding cheapjack carnival lends a certain respectability to their tastes among those of their own age and set. No one will accuse them of being highbrow in a pinball arcade.

A young man picks carefully through a handful of change, and drops a dime into the machine. He stands before the bank of selections not unlike a child at a candy counter who can't make up his mind. Finally, he presses a button. The mechanism of the jukebox hums and moves. As the music rises from its electronic throat, the group becomes silent, listening reverently, their thoughts somewhere beyond the walls of this odd concert hall underground. A group of sailors nearby begin working one of the simulated anti-aircraft ranges. Some of the last part of the record is almost inaudible, amid the noise of their laughter and the artificial sounds of battle.



"I SHALL NEVER FORGET . . ."

A VIGNETTE OF BELA BARTOK

By GISELLA SELDEN-GOTH

SEPTEMBER 26th marked ten years since Bela Bartok closed his tired eyes in a New York hospital bed. He had been living in this city since 1942, a refugee like so many other Hungarians; and yet, not like many others, because he came to this country not to escape persecution (his high position and "pure Aryan" background rendered this unlikely) but because he could not bear to witness the persecution of his fellow countrymen. Even his great love for his country could not override his love of liberty and hatred of tyranny in every form.

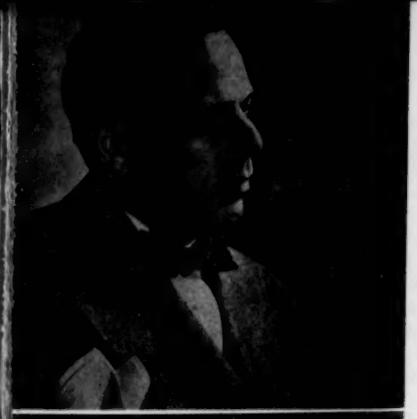
Arriving in this country by way of Canada, he took out citizenship papers. Yet, despite sincere and even desperate efforts to adjust himself to life in the United States, he could not master the homesickness that plagued him constantly. The story of Bartok's last years—years of sickness and poverty alleviated by an awakening of the public conscience when, unfortunately, it was too late—has been told many times, but never with more sympathetic understanding than in "Cortège," a short account by his friend, H. W. Heinsheimer of G. Schirmer & Co. Although I lived near enough to Bartok during these later years to witness his desperate struggle for appreciation, human as well as artistic, it is about the early life of my countryman that I would like to speak, those years (about half a century ago) when he accorded me the unique privilege of agreeing to accept me as a composition student—the only person so honored in his whole career.

In his young years Bartok was a poorly paid piano teacher at the Budapest Academy of Music, the same excellent school where he had himself previously studied, together with other talented musicians of his generation—Kodaly, Dohnanyi, Leo Weiner. Even at that time he was known as a composer of impossibly revolutionary music, a youth of strangely abrupt manners, and a glowing patriot who began all his letters with "God bless Hungary" and dressed in national garb, much to the disapproval of the Academy. His meager resources were sorely in need of such additional income as private lessons might provide, but he disliked piano teaching. On the other hand, middle-class families, who did not look charitably upon his strange moods, were reluctant to entrust him with the instruction of their children. The idea of having a composition student must have been less distasteful to him.

His teaching was not orthodox, nor was it easy at first to follow his system, although in the long run it proved to be exciting and challenging. From the first, he insisted on my harmonizing the simplest four-part chorales in a "progressive" way and not ending them on the usual cadences; he had me work out contrapuntally themes of Debussy, himself a vaguely frightening figure at that time; and he believed strongly that the music written for each instrument should be thematically independent—for example, in a duo-sonata the violin and piano should work out completely different thematic material, thus violating the constructive principles of traditional composition. Some lessons were devoted entirely to hearing him play by memory from Richard Strauss's *Salomé* and *Zarathustra*—music forbidden at that time at the Academy as devilish and corrupting!—while I followed it closely with a pocket-score which he always carried around in his portfolio. Other lessons were spent in explanations of his own works, works that are today considered "tame" but which at that time scared his colleagues as if they had been inspired by Satan himself. Sometimes, without warning, he would vanish for months, traveling through the Balkans to record an immense quantity of folk music, a task he felt to be one of the most important in his life. After months of absence, he would walk in again without a word of explanation and ask, "What have you to show me today?" When after two years of strenuous study I had written an orchestral composition, he did not approve of it because he found it "reactionary" and "old style." When I managed to arrange for a performance of the work at a Budapest Philharmonic concert, Bartok chose to regard my action as an unforgivable personal insult. He cut off our relationship immediately and we did not see each other for many years.

I met him again as a refugee in America—first in Washington, D. C., where he appeared at one of the Coolidge Concerts in the Library of Congress as a composer of already considerable but still very controversial fame; later in New York, where he had accepted a grant at Columbia University to do research in his beloved folk music, the only work that provided him with a measure of relief from the homesickness and general uneasiness that dogged him wherever he went. By then he had forgotten our quarrel, and we would sometimes meet in his modest apartment on West 57th Street, which I always left with the feeling that things were going from bad to worse. His health was failing, he suffered from frequent fits of depression, and material worries were increasing. But this is the story that has been told by many others. . . .

I shall never forget the day when he told me that a most distinguished and lucrative position had been offered him by the Curtis Institute of Music in Philadelphia to teach composition, and that he had refused it. "But why, for heaven's sake?" I asked anxiously. "Why should *I* tell people how they should compose?" was his despondent answer. "I just cannot." "But," I said, "you could do it once, with me—why did you teach me at that time?" He shook his head sadly. "Perhaps I did it because we were young, and because I thought that, maybe, you were a talent. . . ."



KURT HERBERT ADLER

Artistic Director

RENATA TEBALDI

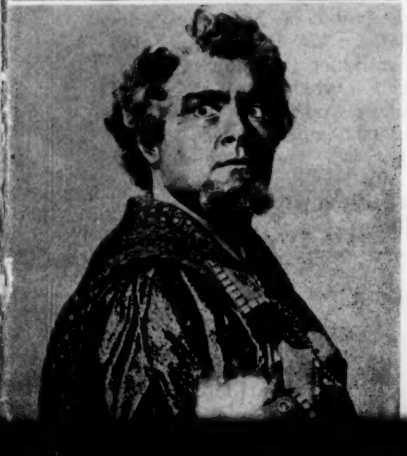
Aida

GIORGIO TOZZI

Ramphis

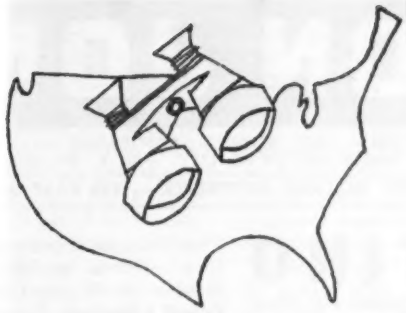
CLARAMAE TURNER

Amneris



LEONARD WARREN

Amonasro



THE NATIONAL SCENE

San Francisco Opera Opens with "New Look" *Aida*

■ "Electrifying" is the word to describe Renata Tedaldi in *Aida,* which opened the San Francisco Opera Association's 33rd season on Sept. 15. Returning after five years, hers was a spectacular triumph, not only because of her opulent and magnificent voice, of which she gave unstintingly with tremendous range of color and emotion, but her artistic conception of the role as well. Even her barbaric costume, which displeased many, delighted this reviewer with its vivid, primitive appeal by means of an unusual headdress and striking bead jewelry. At the conclusion of "Ritorna vincitor" the audience burst into enthusiastic applause, literally stopping the show. It was undoubtedly Tebaldi's night, but her success was fortified by magnificent support from other elements of the production.

Conductor Fausto Cleva, a seasonal favorite, once more displayed his unique mastery in welding together soloists, orchestra, and chorus into moments of unsurpassable beauty and power, although at times his pace was too restrained. Leonard Warren as Amonasro again met his own high standards of subtle acting and smooth vocalism. While Claramae Turner's mellow mezzo-soprano voice obviously lacks the necessary depth and volume one associates with others in the role of Amneris, she nevertheless displayed impressive dramatic ability and a sensuous and regal conception. The new basso, American-born Giorgio Tozzi, with successes at La Scala and Metropolitan already to his credit, scored a distinct success as Ramphis, his voice a marvel of smooth, luscious quality throughout a wide range. Robert Turrini as the heroic Rhadames regretfully did not measure up to the other principals in either voice or acting ability. He got off to a bad start in his opening aria; due to forcing, his voice cracked. Later, however, he redeemed himself and sang pianissimo passages with a true loveliness of tone. Desire Ligeti as King, Virginio Assandri as the messenger, and Margaret Roggero as the priestess acquitted themselves with distinction.

Much credit for the over-all artistic presentation goes to "the new look" achieved by Leo Kerz in simplified yet massive stage designs, dramatized by huge sphinx sculptures established on a series of rising platforms. This effect of greater spaciousness was most useful and rewarding in the crowded triumph scene. Stage director Paul Hager also created pictures and ensembles that were strikingly fresh and unusual. Leo Mueller's massed choruses were distinctive and precise, the ballet scenes by William Christensen colorfully exotic.

It is still to Kurt Herbert Adler, the opera association's artistic director, that principal plaudits are due for his courage and resourcefulness in many bold and forward-looking innovations that have started the season on its way. On the social side mention should be made of the splendor and sumptuousness of the first night, the elegance of the fashion parade, the pageantry of beautiful women and beautiful gowns, the lovely white marble interior of the handsome opera house—everything that helps to make opera *the* great artistic magnet. Nevertheless, to maintain for future years the high standards of this venture, founded and maintained for so long by Gaetano Merola, a public appeal for additional funds over and above the sponsor list has become necessary. Inside the opening night's program this request was made on an accompaning flyleaf—the only sombre note of the evening. Response on a large scale is essential for the opera association's continued success.

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himself believed to be his greatest opera (produced only once previously in the U.S. for two performances by a visiting Russian opera company at the New Amsterdam Theater in New York, May, 1922) will be the highlights of the 1955 fall season of the New York City Opera Company. The season opens at the New York City Center of Music and Drama on Wednesday evening, Oct. 5, and extends through Sunday evening, Nov. 6.

Both *Troilus and Cressida,* with a libretto by the noted English poet Christopher Hassall, and *The Golden Slippers,* which is being translated for the New York City Opera Company by Ruth and Thomas Martin, will be given in English, as will 6 other operas of the total of 14 to be offered by the Company during its 5-week local season this fall — the largest percentage of offerings in English in any one of the Company's 23 New York seasons thus far.

Nicolai's *The Merry Wives of Windsor,* in the English translation of Josef Blatt, which proved the outstanding hit of the Company's 1955 spring season, has been chosen to open this season. Smetana's *The Bartered Bride,* which was premiered by the Company with considerable success in October 1945, and played during its spring and fall seasons of 1946, will be revived on Wednesday evening, Oct. 26, after an absence of 17 seasons from the Company's repertoire, in the English translation by Joan Cross and Eric Crozier used for the earlier City Center performances. Mozart's *The Marriage of Figaro,* in the English translation by the Martins, and Prokofieff's *The Love for Three Oranges,* in the free English adaptation by Victor Seroff—both of which were last performed by the Company at City Center in the fall of 1954—will also be restored to the repertoire after a season's absence.

Sir William Walton himself will come to the United States during the first week of October to supervise the preparation of *Troilus and Cressida,* which will be conducted by Mr. Rosenstock and staged by Margaret Webster, noted Shakespearean actress and stage director who has been signed to the Company's staging staff for the first time this season. Sets and costumes for *Troilus and Cressida* will be designed by the Company's Art Director, John Boyt, responsible for the design of the organization's previous Shakespearean opera productions, *Falstaff* and *The Merry Wives of Windsor.*

For the revival of Mozart's *Marriage of Figaro,* Mr. Rosenstock, who will again conduct the Mozart work, has engaged Ludwig Donath, noted Austrian stage and screen actor (familiar to American audiences for his leading roles in "The Great Caruso" and "The Jolson Story") to restage the action completely, although the original City Center sets by H. A.

Condell will be retained. *The Bartered Bride,* which will be conducted by Julius Rudel, Music Administrator of the New York City Opera Company, will also be entirely restaged for the coming season by Glenn Jordan, a regular member of the Company's staging staff.

PENINSULA MUSIC FESTIVAL

■ Rapidly attaining top rating among the more enterprising of summer symphonic endeavors, the Peninsula Music Festival concluded its third successful season on August 21 in a matinee concert at the Gibraltar High School Auditorium, a handsome, modern structure located near the town of Fish Creek, Wisconsin. Sponsored by the Peninsula Arts Association, conducted by Thor Johnson, music director of the Cincinnati Symphony Orchestra, this series of nine performances—one especially for young people—by a selected ensemble of 40 musicians drawn from the country's major orchestras, played to capacity audiences, Aug. 6-21, in the delightful resort area of the northern state's Door County.

Purposely limiting his forces, Dr. Johnson, notable always in artistic program building, presented both classical and contemporary music, judiciously varied and accenting the smaller forms, to the utmost satisfaction of his patrons, judging by their enthusiastic response. Such staples of the repertoire as Mozart's *Abduction from the Harem* Overture; Mendelssohn's "Italian" Symphony; Beethoven's D Major Violin Concerto; Haydn's Symphony No. 98 in B-flat Major; and Saint-Saens Concerto in C Minor for Piano and Orchestra appeared in the first five listings, together with the less familiar "Pelleas and Melisande Suite" of Sibelius; De Falla's "Seven Popular Spanish Songs" for Soprano and Orchestra; and Hindemith's "The Four Temperaments" for Piano and Strings. American premieres of several works included the enchanting "Rubensiana" (an interpretation of Rubens pictures in the form of a suite on old Italian airs of the same period) by Otmar Nussio; and "Dix Haikai de Basho" of Shukichi Mitukuri, whose score, "Ten Little Poems of Basho," the Cincinnati Maestro brought from Japan, a memento of his fabulous spring tour as conductor of the Symphony of the Air. Sandwiched between Handel's Concerto in G Minor for Oboe and Orchestra and the Sibelius Suite, Mitukuri's fragile, miniature impressions sounded an exquisite orchestral surprise. Though conceived in Western idiom, Mitukuri's impressions betray his Far Eastern background by repeated use of the grace note, a characteristic of Oriental music, and by his limpid orchestration, relying principally on strings and woodwinds, featuring the flute in particular. Haunting passages for this instrument were affectingly performed by John Krell, solo flutist of the Peninsula Festival and a member of the Philadelphia Orchestra. Stormier moods in Poems VII and VIII ("Troubled Sea' and "The Mighty River Oi") effected a striking climax in mellow brass scoring that afforded variety while remaining discreetly within the framework prescribed by the Basho lines. Other conductors concerned with the constant search for new, worthwhile material, may well make note of Mr. Mitukuri, obviously a creative artist of ability and taste, whose works in addition to the "Dix Haikai" are: "Classical Suite," Symphony No. 1 in F Major, "Elegy" for chorus and orchestra, and a recent piano concerto.

Brightly brittle, in sharp contrast to muted Oriental tints, another American "First," "La Guirlande De Campra," a set of seven variations on a theme of rococo Andre Campra (1660-1744) by as many modernists of the French school (Honegger, Lesur, Manuel, Tailleferre, Poulenc, Sauget, Auric) was a happy choice. In such forms as Toccata, Sarabande et Farandole, Canarie, Ecossaise, each composer developed the given subject according to his own idea; yet the total effect of unity maintained by the Campra theme, persistently rising to the surface despite the wit and witchery of modern instrumentation, carried all before it. How much might be said for the ability to invent a beautiful melody! Poulenc's part, a "Matelote Provencale," proved unusually appealing.

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Now internationally recognized as a champion of worthy American music, the Festival's Director awarded commissions for Wisconsin premieres. A Sunday afternoon (Aug. 7) concluded with Wallingford Riegger's "Dance Rhythms," a bubbly bit, frankly brassy, that amply fulfilled its title. On the same program appeared Henry Cowell's Symphony No. 9 (in five movements), commissioned by the Green Bay Symphonette (Wis.). At the next to last concert (Aug. 20) William Latham's short Symphony No. 2 received a brilliant reading.

Since the Peninsula Festival has, from the beginning, made a point of giving prominence to gifted local musicians—Thor Johnson is himself Wisconsin-born!—it was not surprising to note, on the Aug. 14th list, a commissioned score by a citizen of Ellison Bay (Door County), Uno Nyman, titled "Two Companion Pieces: Harvest Star—Castor and Pollux" (The Gemini Twins).

A new feature, added this summer, the Wisconsin Young Artist Competition, awarded a concert debut on the Festival stage to two talented high school students: David Wundrow, tuba player (or is it tuba-ist?), and a mezzo-soprano, personable Maribeth Ostertag. Soloists for the adult concerts included Mayne Miller, pianist of Park Ridge, Ill.; Isadore Cohen, popular concertmaster of the Festival Orchestra since its first season; Richard Kapuscinski, Milwaukee cellist; tenor Loren Driscoll, from New York; Lois Marshall, Canadian soprano, heard in the opening concert; and American pianist Grant Johannesen.

News of this most exciting new venture has reached the East and other sections of the country through sample broadcasts that were part of the CBS summer festival series in 1954-55. Thor Johnson's resourcefulness and untiring devotion have won the admiration and the wholehearted support of those associated with him in the project. Having constructed a truly better musical "mousetrap," Dr. Johnson and his assistants may confidently expect the music-loving public to beat its way to Door County.

DOROTHY FEE

The Little Orchestra Society On Mozart Tour

In connection with the bicentennial anniversary of the birth of Mozart, The Little Orchestra Society and its conductor, Thomas Scherman, will tour nine states beginning Monday, Oct. 10, in Wilmington, Del., with a Mozart Festival program. It will feature Rudolf Firkusny, pianist, and a concert version of Mozart's one-act comic opera *Der Schauspieldirektor* (The Impresario), starring Mariquita Moll of the Metropolitan Opera Association. The members of the orchestra and the soloists will travel in chartered buses.

Hank Daniel

MICHAEL TREE *plays the Mendelssohn Violin Concerto at the Brevard Music Festival,* JAMES CHRISTIAN PFOHL *conducting.*

CLEVELAND

■ Announcement of the complete programs for the 24 pairs of symphony concerts, which reached this desk two days ago, include the observation of several anniversaries: Severance Hall's 25th; Mozart's 200th; Sibelius' 90th; Ernest Bloch's 75th; and George Szell's 10th with the Cleveland Orchestra.

Then there are new works to be heard, such as Howard Hanson's Fifth Symphony, Bohuslav Martinu's Sixth; the Etudes Symphoniques by Henrik Andriessen; "Furioso" by Rolf Liebermann; "Meditations" by Gottfried von Einem; "Encounter" by Charles Turner; Three Gospel Hymns by Everett Helm; the Concerto Grosso No. 2 by Ernest Bloch, certainly the most significant composer of our time; and the newly discovered D Minor Concerto by Paganini, to be performed by Arthur Grumiaux. Five guest conductors will appear in programs suited to their own individual styles: Sir Thomas Beecham, Eduard von Beinum, Fernando Previtali, Thomas Schippers, and Igor Stravinsky in a program of his own works.

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Among newcomers in the solo field are the two brilliant young pianists Geza Anda and Daniel Wayenberg, as well as Betty-Jean Hagen, winner of the Leventritt violin award. The new first associate concertmaster Anshel Brusilow, who despite his youth brings an enviable reputation with him from New Orleans, where he also acted as assistant conductor as well as concertmaster of the orchestra, will be heard on the all-Sibelius program in the Finnish Master's Violin Concerto. Then there are the cherished artists Serkin, Casadesus, Leon Fleisher, Van Cliburn, and Cleveland's own Eunice Podis, who has been soloist with this orchestra more frequently than any other pianist (at least 16 times, and always in a full-length concerto), and the new duo-piano team of Ward Davenny and Arthur Loesser. The list of violinists includes Erica Morini and concertmaster Josef Gingold; Jascha Heifetz will have two extra subscription concerts with different concerti for each. Cellists to appear are Leonard Rose and Pierre Fournier. Vocalists are to be Maria Stader, Frances Yeend, Jane Hobson, David Lloyd, and Mack Harrel—the latter four to be heard in Beethoven's Ninth for the closing concerts.

■ The 16 Summer Pop Concerts were brought to a highly successful conclusion with only a very nominal sum in the red, thanks to the efficient management of George H. L. Smith, associate manager of the orchestra, and the talent, devotion, and hard work of young Louis Lane, who prepared and conducted these 16 exacting programs with fine musicianship and technical know-how. Of the hitherto unreported programs, one evening was given over to Victor Herbert and Sigmund Romberg, with the collaboration of the Pops Chorus and Saramae Endich, soprano, and Wesley Dalton, tenor. Alice Chalfoux's Harp Ensemble, consisting of eight harps, a feature of the following evening, was much relished by a receptive audience. Richard Rodgers Night had Vivian Della Chiesa, soprano, and Warren Galjour, baritone, as featured and thoroughly enjoyable soloists. Kern-Hammerstein Night also struck a sympathetic chord, and applause was profuse for soloists Beverly Bower, soprano, Winifred Heckman, mezzo, Robert Rounseville, tenor, and Norman Atkins, baritone, again ably assisted by the Pops Chorus. The closing concert, however, was in a more serious vein, with Ernest Kardos, concertmaster, bowing Sarasate's Gypsy Airs with much Hungarian abandon, and Eunice Podis in Liszt's E-flat Piano Concerto. Both artists were enthusiastically encored and feted. Stravinsky's "Firebird" music, and Mendelssohn and Dvorak numbers led to the grand Finale, the *Meistersinger* Overture, which brought this eventful summer season to a brilliant close. As an encore, Louis Lane wound up proceedings with Sousa's "Stars and Stripes Forever." ROSE WIDDER

ST. LOUIS

■ The St. Louis Symphony Orchestra's 76th season, opening on Oct. 22, has scheduled 21 guest artists for its 20 concert pairs. Eleven will be making their debut with the orchestra, the balance being return appearances of famed virtuosi.

Vladimir Golschmann will return for his 25th year as musical director and conductor, and has scheduled a number of innovations for his programs, among which will be a concert version of Mozart's *Cosi fan Tutte*, in commemoration of the bicentennial of the composer's birth. The soloists for this occasion will be Phyllis Curtin, Helen George, Jane Hobson, Mac Morgan, Kenneth Smith, and David Lloyd.

Two guest conductors will make their debut with the orchestra, Thomas Schippers and Georg Solti, and the balance of the guest roster will include pianists Artur Rubinstein, Alexander Uninsky, Rudolf Serkin, Leonard Pennario, Leon Fleisher, William Schatzkamer, and Lukas Foss; violinists Jascha Heifetz, Zino Francescatti, and Nathan Milstein; cellists David Rose and Leslie Parnas; and baritone Leonard Warren.

One of the programs will be in the nature of a tribute to Jan Sibelius on his 90th birthday, at which time Jascha Heifetz will be heard prior to his long-promised sabbatical leave.

Harry Farbman will again be in his accustomed place as concertmaster and assistant conductor, and a number of replacements in various sections of the orchestra have been made to bring the ensemble to top playing efficiency.

The season will also include the usual student concerts, tours (now being formulated), and other special events. O. C.

BIRMINGHAM, ALA.

■ After a summer of musical lethargy Birmingham looks forward with anticipation to a brilliant winter concert season. The Birmingham Music Club is celebrating its Golden Anniversary, and for this fiftieth season the president, Mrs. W. I. Grub, has announced the following: Boston Symphony Orchestra, Charles Munch, conducting; Ballet Espagnols, Teresa and Luisillo, ballet company and orchestra; Zino Francescatti, violinist; Dame Myra Hess, English pianist; Ballet Theatre; Robert Shaw Chorale and orchestra; The Philadelphia Symphony Orchestra, Eugene Ormandy conducting; and the Metropolitan Opera Association in two performances.

■ Arthur Bennett Lipkin has returned from Europe, where he conducted the Swiss Symphony Orchestra at Zurich. He will open the Symphony season with *Carmen* in concert form, with soloists Mildred Miller, Frances Yeend, David Lloyd, and Kenneth Smith. Artists appearing with the Symphony at other concerts will include Rudolf Firkusny, Earl Wild, Astrid Varnay, and Michael Rabin. There will be several all-orchestra concerts and the annual Auditions Concert, at which winners of the audition tests will be heard. The dramatic oratorio *King David* and a series of Youth Concerts are also scheduled. Out-of-town concerts by the Orchestra will include a concert at the University of Alabama at Tuscaloosa, and a concert at Tuskegee, Ala.

■ Alabama Artists have been asked to submit designs for the stage setting for *Madam Butterfly*, the first opera that will be presented by the newly formed Birmingham Civic Opera Association. Two performances of the opera are planned. A professional director will be engaged, a full Symphony Orchestra is contemplated, and the Martin English translation of the Puccini Opera will be used.

ALICE GRAHAM

Third Conductors Symposium At Philadelphia

The Philadelphia Orchestra's third Conductors Symposium brought to the Academy of Music 30 directors of community and college orchestras for a five-day series of rehearsals and dis-

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cussions starting Sept. 26 and continuing through Sept. 30. Each visiting conductor was given two opportunities to direct the Philadelphia Orchestra, under the guidance of Eugene Ormandy, conducting a standard work and a composition of his own choice.

The Symposium was held under the sponsorship of the American Symphony Orchestra League, the Philadelphia Orchestra Association, and the American Society of Composers, Authors, and Publishers (ASCAP). The entire project was under the supervision of Mr. Ormandy.

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CHICAGO

■ As Chicago's new musical season opens, the scene looms more brilliant than for several decades, with Chicago again having an opera of her own to challenge the glories of the past, a Reiner-led orchestra, its agenda filled with exciting music events, and with concert halls booked full with first-rate attractions.

When the Chicago Symphony Orchestra opens its 65th season on Oct. 6, Fritz Reiner will be on the podium to conduct the first month of concerts before leaving for Europe to conduct two performances of *Die Meistersinger,* as a part of the celebration of the opening of the reconstructed Vienna State Opera House in November. During this absence and a later leave on vacation, the Chicago Symphony will have as guest conductors Bruno Walter, Paul Paray, and Karl Böhm and Carlo Maria Giulini, who will be making their American debuts.

Among the celebrated soloists listed, are Rubinstein, Heifetz, Piatigorsky, Serkin, Bachaus, Segovia, Schwarzkopf, De Los Angelos, and other luminaries. Further highlighting the season will be performances of *Salome* and *Electra* in Reiner's concert version, important premieres, and the celebration of Mozart's anniversary year.

It is not surprising that Lyric Theatre's anticipated second season (Oct. 31-Dec. 3) has stirred up such keen interest and lively business, with Callas returning for six appearances in three operas, opening with Bellini's *I Puritani* (not heard in America since the turn of the century); Tebaldi making her first Chicago appearances (in *Aida* and *Bohème*); the return of Gobbi and other top favorites; and the coming of Varnay, Bjoerling, and Stignani to join Lyric's forces. Serafin will share the podium with Rescigno, and there will be interesting revivals and novelties, among them a new stage production of the de Banfield-Williams opera *Lord Byron's Love Letter.*

Of particular interest and importance in Lyric Theatre's news are the ballet productions planned by Lyric Theatre's distinguished ballet mistress and choreographer Ruth Page, for major ballet presentations as well as for the ballet interludes throughout the opera season. The renowned Alicia Markova, Vera Zorina, and Oleg Briansky head the list of guest stars. Comprising the ballet schedule are Monteverdi's masque "Il Ballo Delle Ingrate" (American premiere), "The Merry Widow," and "Revanche" (Ruth Page choreography).

The Allied Arts Corporation will again present great attractions in two sections of the Allied Arts Music Series, the Allied Arts Dance Series, the Zelzer Concert Series, and the Allied Arts Piano Series.

Highlighting Bertha Ott's recital calendar for the current season is the Orchestra Hall recital of Myra Hess on Feb. 15. Joan Holley, pianist, will open Miss Ott's season with a Fullerton Hall recital Oct. 21. Followed by soprano Dorothea Lawrence's recital of American Folk Songs a week later, Oct. 21.

Philip Jacobson

ARNE OLDBERG (*left*), *noted American composer, with distinguished baritone* LOUIS SUDLER *after the world premiere of Oldberg's "St. Francis of Assisi," performed by Mr. Sudler and the Chicago Symphony Orchestra under Izler Solomon at Ravinia. Mr. Sudler will appear again in the work with the Chicago Symphony under Reiner on Oct. 20 and 21.*

■ On Sept. 21 the Ten Twenty Art Center began a series of 12 Candle-Light Concerts of chamber music by the Fine Arts Quartette, which recently completed a very successful series of summer concerts before enthusiastic, packed audiences in the Art Center garden.

The series is divided into two groups of six concerts each. The remaining five in the first group are Oct. 5,

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Oct. 26, Nov. 9, Nov. 23, and Dec. 14, to be followed by six programs in 1956 on Mar. 7, Mar. 28, Apr. 11, Apr. 25, May 16, and May 30.

The 12 programs will feature the works of Mozart, in commemoration of the bicentennial of that master's birth. Works from both the youthful and mature periods of Mozart's output will be presented, with emphasis on the so-called "Haydn" quartets—dedicated by Mozart to his older contemporary—and the King of Prussia quartets. A special feature of the series will be the performance of a number of Chicago premieres of quartets by both American and foreign composers.

DOSHA DOWDY and RENÉ DEVRIES

LOS ANGELES

■ Leopold Stokowski has been a focal point of musical interest here during the late summer. His conducting of the Los Angeles Philharmonic and Roger Wagner Chorale in Orff's "Carmina Burana" provided an electrifying finale to Hollywood Bowl's 34th season of "Symphonies Under the Stars." His presence on the podium for four concerts gave eclat to the Pacific Coast Music Festival in Santa Barbara.

Stokowski's single Bowl concert (the 37th he has led there) opened with the movingly performed Tomb sequence from Prokofieff's second "Romeo and Juliet" suite, and proceeded with a glowing interpretation of the "Ilya Mouremetz" Symphony by Reinhold Gliere. Stokowski's reading of "Carmina Burana" achieved greater freedom of expression than Alfred Wallenstein's performance of the same work with the same chorus and orchestra last fall. The consistently splendid soloists — all young, local singers — were Marilynn Horne and Marni Nixon, who divided the soprano role, Richard Robinson, tenor, and Heinz Blankenburg, baritone. It was an ebullient, even a properly lascivious interpretation, eruptive in spirit and mesmeric in its concatenating choral rhythms.

In addition to this concert, the latter part of the Bowl season was enlivened by a five-concert "Festival of the Americas" series coordinated by Leonard Bernstein and opened by Vice-President Richard Nixon, and by two programs featuring pianist Walter Gieseking under the baton of Erich Leinsdorf. The first "Festival of the Americas" concert, led by Bernstein, featured the western premiere of his Serenade for Violin and String Orchestra, an eloquently discursive work based on Plato's Symposium on Love. It was sensitively played by Isaac Stern. Jennie Tourel was also a soloist, in Lukas Foss' cantata "Song of Songs." This was led by Bernstein with more drive and definition than had been shown by Foss when he conducted it here last spring, and Miss Tourel's singing lent to the solo part a strong sensuousness in keeping with the Biblical text. William Schuman's "American Festival" Overture appropriately opened the program, which ended with Copland's "A Lincoln Portrait," with Gregory Peck as its convincing narrator. Throughout, Bernstein conducted with energy, aplomb, and expressiveness.

Martha Graham's festival program brought other Schuman and Copland scores—the former's stern, often inchoate "Night Journey," and the latter's piquantly pastoral "Appalachian Spring." Norman dello Joio's sparkling "Diversion of Angels" opened the program. Miss Graham's spare, even stark choreography is admirably suited to the vast dimensions of the Bowl, and her excellent troupe had wonderful accompaniments from the discreet baton of John Barnett.

Carlos Chavez led the third festival event, an exhilarating concert of Latin American music with Bidu Sayao as soprano soloist in Villa-Lobos' "Bachianas Brasilieras" No. 5 and songs by Sandoval, Longas, Turina, and Obradors. Chavez' own prime-colored, frenetic-rhythmed "Sinfonia India"

Critics vs. Chicago Artists

I CHALLENGE the claim of Clarence Kiernan in the Voice of the Gallery series of feature music articles in the Chicago *Daily News*, that Chicago's music critics "kill" Chicago's artists for national personal appearance careers. Critics only report what they hear; they do not exploit. When the Chicago Symphony, oratorio societies, Harry Zelzer, or Bertha Ott present talented aspirants, if there is greatness, our critics usually say so—once for each important appearance. Does one raindrop make an ocean, or even a puddle? Praise in Chicago's important newspapers makes a very strong beginning, but the artist then needs confirming reports of "exciting greatness" from other leading cities. National interest is created in news columns, national journals, and various other ways.

Chicago's critics have been influential in helping to "make" many great national reputations, when the artists appeared here frequently: Galli-Curci, Rosa Raisa, Lucien Muratore, Charles Marshall, Luella Melius, Marjorie Maxwell, Frederick Stock, and Henry Weber, to name but a few. In five seasons Jose Mojica rose from comparative obscurity to a position of world prominence. Kathryn Browne made 100 national appearances annually. Both Mojica and Browne were reengaged by more than half of their concert committees. Chicago's critics also contributed significantly to the reputations of Mary Garden, Schumann-Heink, Edith Mason, Claudia Muzio, Georges Baklanoff, Forrest Lamont, Cyrena Van Gordon, Jan Kubelik, and Desire Defauw. Each of these artists had many Chicago appearances annually, not just one or two. Obviously most of the careers I mention were made some years ago, when resident opera afforded more extensive opportunities, especially for singers. Some of our singers today, on the other hand, are not heard by the critics more than once in three years. But why blame the critics?

The Chicago Opera Company's nationwide tours evoked critical reviews and many columns of news and pictures all over the country. Hundreds of thousands of people who heard the performances publicized the artists by "word of mouth." The singers were "glamorous" because they participated in glamorous performances. That glamor included the ballet, too, and the many Chicago Symphony appearances of Hans Lange.

Mr. Sablosky, critic of the Chicago *Daily News*, is so right in maintaining that the audience is the final judge. Program committees of 2,500 concert series, with budgets permitting $350 fees and up, are avidly looking for "exciting" artists and distinguished staging. Today's personal appearance outlets are many times what they were in 1920, when I entered the management field. Community, Civic, Co-operative Concerts, and the Gee brothers in Winnipeg, employ numerous Chicago artists. The central location of Chicago, alone, is an enormous advantage. Today's mass media—radio, TV, films, and records —offer few important opportunities to Chicago's classical artists. They rarely have. Nancy Carr, star of Chicago's Theatre of the Air and the Enchanted Hour on the Mutual Network, is one of the few exceptions.

The new Lyric Theatre offers the best stimulus in Chicago for creating a widespread interest in new singers. Ralph Nielsen, Louis Sudler, and Bernard Izzo are three Chicago singers whose national reputations are the direct result of Chicago beginnings and reviews. The Fine Arts Quartet is a superb Chicago-resident ensemble. With these exceptions, where in Chicago can a manager find artists of sufficient prestige for national tours? Who has a "desire to hear" them in Spokane, New Orleans, Winnipeg, or Akron? What do the artists do to achieve such reputations, and who will help them finance such a venture? Considerable financial risk is involved in the attempt to establish a national reputation. But this is not the critics concern, however sympathetic he may be.

Do not blame the critics because your preference for Chicago artists is not shared by the nation. Critics write about what they hear—the same now as 10 or 30 years ago.

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and the subtle complexities of Ginastera's "Variaciones Concertantes" were other highlights. Also heard were vital short works by Jose Pablo Moncayo of Mexico and Julian Orbon of Spain and Cuba. Chavez again proved himself a masterful director, with the orchestra incisively brilliant.

A thoroughly provocative Jazz Symposium-Concert, with Bernstein and Andre Previn among the constructively glib commentators, and a host of top-flight jazz stars, was a heavily attended fourth event. Unfortunately, despite its interest, it began far too late and was far too long. A "Music for Everyone" concert led by Johnny Green ended this series-within-a-series, with Bernstein's score from the film "On the Waterfront" the chief compositional feature, and his playing of Gershwin's "Rhapsody in Blue" sharing performing honors with Dorothy Kirsten's sumptuous singing of several show tunes.

Gieseking's two concerts with Leinsdorf drew some 18,000 persons to hear him do Schumann's A minor Concerto and Beethoven's "Emperor" Concerto. With the Schumann he played an extensive solo group of Ravel pieces, which Leinsdorf complemented with the same composer's transcription of Moussorgsky's "Pictures at an Exhibition." On the Beethoven concerto program there was a solo group of Debussy works, complemented by "La Mer." Gieseking's playing was masterful despite occasional flaws, and the solo groups were superbly amplified and expressively realized in the vast open-air amphitheatre. Leinsdorf's conducting of the concerti and "Pictures" was of very high character, though he seemed unusually submissive in "La Mer."

Hollywood Bowl's season attendance was considerably down from last summer, due to the inconsistency with which the Saturday night "pops" programs drew. The Tuesday-Thursday symphony series remained relatively stable, however. A seasonal loss which will probably run a good deal more than $50,000 for the eight-week season of some 26 concerts is chiefly due to the "pops" drop and the increased fees and expenses for the most brilliant roster of feature artists in recent Bowl history.

Stokowski's stint as music director of the Pacific Coast Music Festival at Santa Barbara was severely handicapped by the limitations (some self-imposed) under which he labored. The nine-day series opened and closed with two pairs of chamber orchestra concerts led by Stokowski in the sunken gardens of the monumental Spanish-style Santa Barbara County Courthouse. In between, at the 670-seat Lobero Theatre, were two pairs of programs each by the Paganini and Musart String Quartets and a superb program of 16th- and 17th-century music sung by the 16-voice Roger Wagner Chorale.

Stokowski's self-imposed limitation was his desire for a "festival chorus" of local amateurs to sing early American songs by Billings, Belcher, and Kimball, the Stravinsky Mass for small chorus and winds, and Vaughan-Williams' "Serenade to Music." The early songs just managed to get by when sung by 150 persons; the Serenade was unevenly amplified and somewhat blurred by 75 singers, while Stravinsky's Mass needed far more discipline and tonal brilliance than the 17 who sang it. Not to have used the Wagner Chorale for this work was an unforgivable mistake, since the group was there.

The superb orchestra Philip Kahgan had assembled for Stokowski was frequently distorted by a fractious amplification system and the absence of a proper sound-reflecting shell. The Santa Barbara County Board of Supervisors distressed the management, Stokowski, and the audiences—and distressingly lowered the festival's prestige—by forbidding the temporary erection of a sound-shell for the orchestra programs. Reliance upon amplification proved uneven and unsatisfactory. All of the programs featured contemporary works. The Paganini Quartet played the West Coast premieres of Laszlo Lajtha's exciting Quartet No. 7, Opus 49 and Ginastera's Quartet No. 1. On the Musart Quartet's programs were Kodaly's String Quartet (Op. 10) and Shostakovich's Quartet (Opus 49, No. 1).

Stokowski's first orchestra concert featured a festival commission, Henry Cowell's Hymn and Fuguing Tune No. 10, with Bert Gassman as the fine oboe soloist in this excellent work. Alan Hovhaness' Concerto No. 5, for strings and solo piano, had its American premiere with Barbara Steinbach as soloist in its thankless piano part —in which the piano strings are struck by a mallet, as well as played in the conventional way. The work is in five short movements of a quiescent, oriental flavor. The orchestra played works by Handel, Bach, Mozart, and Schoenberg ("Verklaerte Nacht") superbly. The second concert—best played and amplified of the four—included three Concerti Grossi (Corelli's C minor, Op. 6, No. 3; Vivaldi's D minor, Op. 3, No. 11; and Bloch's Second), a group of orchestral excerpts from Gluck operas, and the American premiere of Theodor Berger's leaden "Malinconia." Tchaikovsky's Serenade (played in full at the third Stokowski concert)

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was ruined by bad amplification, but the West Coast premiere of Joaquin Rodrigo's "Zarabanda Lejana" was pastorally pleasing, and music by Lawes, Locke, Purcell, and Humphries —early English composers—likewise was beautifully done.

Preceding the final Stokowski program was the most provocative event of the Festival—a concert at the Santa Barbara Art Museum by the Gamelan Udan Mas group formed at U.C.L.A. by Dr. Mantle Hood. Though not quite half the size of the normal Javanese Gamelan group, this ensemble of dedicated graduate students and faculty members played and elucidated upon the five- and seven-note Javanese systems, using three different modes in four compositional forms. Their concert was a piquant contrast to the early liturgical music sung by the Wagner Chorale and the Paganini Quartet's masterful concerts.

The last Stokowski orchestra event was devoted to music of this century —Milhaud's Concerto for Percussion and Chamber Orchestra; Ives' "The Unanswered Question" (which the amplification distorted); Bartok's "Music for Strings, Percussion and Celeste" (the latter could not be heard); Stravinsky's Mass (poorly sung but splendidly played); Sibelius' "Berceuse" from "The Tempest"; and Vaughan-Williams' watery "Serenade to Music."

It is disturbing to report how much of this fine, well-performed music went for naught. This is the second year the Pacific Coast Music Festival has stumbled over the pitfalls of weather, official lethargy and ineptitude, and inconsistent amplification. Santa Barbara is a perfect festival setting, and it is to be hoped that careful, thoroughly tested plans can be evolved for next summer. This year even nature harried the festival: the opening two concerts took place in a flurry of smoke and ashes from a 100-mile-perimeter brush and forest blaze which raged uncontrolled for several days just north of the city.

C. SHARPLESS HICKMAN

SAN FRANCISCO

■ New works and new stars were elements to augment interest in the New York City Ballet's two weeks of programs at the Opera House in late August. "Western Symphony" (music by Hershy Kay) and "Roma" (Bizet) were the larger pieces offered; "Pas de Trois," a novelty of smaller dimensions. "Western Symphony" proved to be noisy and frolicsome rather than dramatic. It lacked the poignant, moving essentials of "Billy the Kid" and "Fall River Legend" and substituted familiar folk tunes in an attempt to be "native American." There were solo, duet, and group figures arranged around remembered themes with admirable choreography featuring Diana Adams, Melissa Hayden, Carolyn George, Tanaquil Le Clercq, Herbert Bliss, Nicholas Magallanes, Todd Bolender, and Jacques d'Amboise. The Balanchine ensemble idea demonstrated the great open spaces, and the dancers were as uninhibited as the scenes they represented. The over-all effect was stimulatingly fresh, the music frequently a blast of horns, trumpets, and percussion. To achieve just the effects desired for this exciting number designed in the four movements of a symphony, the company brought along eight musicians whose work was outstandingly brilliant.

"Roma," based on an almost forgotten orchestral suite by Bizet, was an eye-filling stimulant, packed with energy and exhilaration, giving Tanaquil Le Clercq and Andre Eglevsky endless opportunity to display their magnificent acrobatics. The costumes by Eugene Berman were particularly beautiful. "The Cage" (music by Stravinsky) was a violently sensational performance by Melissa Hayden, whose "female of the species" was the epitome of reptilian lyricism. "The Duel" gave Patricia Wilde and Francisco Mancion opportunities for fine dramatic performances. "Swan Lake," with cool, efficient Diana Adams as the Swan Queen, and Jacques d'Amboise a rather bouncy but gratifyingly youthful Prince, again proved a perennial favorite.

The entire second week was given over to "The Nutcracker," for which Ballanchine had provided stunning choreography, intensified by Karinka's costumes, Horace Armistead's setting, and Jean Rosenthal's lighting. There was poetry, folklore, comic and acrobatic dancing of the greatest variety and inventiveness, Francisco Moncion, Diana Adams, Andre Eglevsky and Robert Barnett giving of their best. Some 30 children from various San Francisco ballet schools augmented the company with astonishing virtuosity. Hugo Fiorato conducted the Tchaikovsky score admirably.

A most unusual program, especially for formal debut on the U. C. campus, was "Jazz: San Francisco," given at Wheeler Auditorium, Aug. 28. That such a program has a place in university circles was proved by its excellence, and the San Francisco musicians who made up its various parts acquitted themselves in a thoroughly musicianly manner. The two-hour program was recorded and will be released on an LP record. The following performers were heard in their particular categories: Jack Minger, trumpet; Vince Catollica, clarinet; Mickey Walsh and Vince Guaraldi, piano; Norman Bates, bass; Cuz Cousineau, drums; Eddie Duran, guitar; Bob Collins, trombone; Cal Tjader, vibraphone; and Brew Moore, tenor saxophone. Program numbers had such intriguing titles as "Sadly, Tiger," "One Man's Famine," and "Fools Rush In." The concert was such a success that the committee on drama, lectures, and music is planning a second series.

Intimate playhouses supporting high-caliber talent have been supplying fine programs all summer. One such is a little underground bohemia called "the hungry i," where Leonard Bernstein's *Trouble in Tahiti* is currently running, with Gladys Steele directing. The Lamplighters had a fling at *Princess Ida*, an almost unknown Gilbert and Sullivan operetta, in Theatre Arts Playhouse. *The Pizza Pusher* (libretto and music by J. F. Goodman) is an operatic satire packed with sarcasm, philosophy, politics, and bohemia of the most ingenious nature, and will undoubtedly be heard far beyond its "grass roots" start at Theatre Arts Colony. That excellent pianist Donald Pippin, who manages delightful *soirées intimes* in the little basement music box, Opus One, is himself appearing (at this writing) in works by Haydn, Chopin, Liszt, and Debussy.

"The Playbox" is really a converted garage on San Pablo Avenue, Berkeley, with a lofty roof, whose interior provides floor space for a small operatic company, which recently staged a

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two-week run of Mozart's *The Marriage of Figaro*. The ultimate in style and the true Mozartian spirit were notable, as were the superior voices of the principals, all of them well known in the California concert field: Robert Wunderlich (Figaro), Shirley Eisley (Suzanna), Edgar Jones (Count Almaviva), Dan Hosack Le Noir (Countess Almaviva), Carole Larsen (Cherubino). Music Director Evelyn Olivier was at the piano. Stage director and general manager Rachmael ben Avram has a special genius for presenting polished results, and his "Figaro" left nothing to be desired.

MRS. FRANCES H. REDEWILL

Theatre Wing and Nat. Orch. Assn. Plan New Program

Under a plan worked out between Leon Barzin, conductor of the National Orchestral Association, and Leopold Sachse, stage director of the N. Y. City Opera and head of the Wing's Opera Workshop, advanced singers in the Workshop will participate in preparation of a series of operatic broadcasts which are to be part of the 1955-56 rehearsal broadcasts of the National Orchestral Association. Broadcasts under Dr. Barzin's direction are heard weekly from October to April over radio station WNYC. During 1956 several operas will be prepared. Thus, an extraordinary opportunity will be afforded professional singers to perfect roles in continuous rehearsal with conductor, stage director, and full orchestra rather than being dependent on the usual practice of having to adjust to the complexities of singing with full orchestra during the hectic stages of one or two final rehearsals.

Jack Adams and Kenneth Allen Managements Merge

Jack Adams and Kenneth Allen have announced an agreement between them covering the operations of Jack Adams and Company and Kenneth Allen Associates, Inc., for the 1955-56 and subsequent seasons. Under the agreement, which became effective Sept. 1, the Allen firm will handle the bookings and service the engagements of all Jack Adams artists and attractions in all fields except opera, at the same time continuing these activities on behalf of its own list. Mr. Adams will handle opera bookings for both firms and, in addition, will devote himself to the procurement of new artists and attractions for the combined operation, with emphasis on European importations and career development for young American artists, both here and abroad.

Future plans of Messrs. Allen and Adams include expanded activity in all fields as well as the investigation of new opportunities for their clients, and different approaches to some of the problems of independent concert operation.

Aspen's Success Assures Future of Festival and School

An enthusiastic crowd of 400 townspeople of Aspen, Col. (total population 1200 gathered in the new high school gym to hear from the Board of Trustees the first annual report of the Festival and School. The report was pleasing to Aspen businessmen, musicians and townspeople. The scene was vastly different from that of a year ago, when the town had to contribute to keep the Festival and School alive. It was either that or fail, the town was told, by the then newly formed Music Associates, a non-profit body of musicians, summer residents, and townspeople. The town of Aspen contributed $29,000 to the Music Associates, who were facing their first year of operation. This year's report of the 1955 season and "kick-off" for the 1956 season was in sharp contrast to that meeting of a year ago. The 1955 season was, by all odds, the most successful of the seven-year history of the Festival and School.

Courtlandt D. Barnes, Jr., chairman of the Music Associates, told the town meeting donations for the 1956 season "will not be used to pay off back debts but will be used for a greater Festival and a better School." Permanency—the aim of the Music Associates—"is in sight, if not already here," Barnes said.

The creation of a full-time position of Dean of the Aspen Music School and Executive Director of the Aspen Music Festival was announced, and this announcement made concrete the feeling that Aspen is no longer operating on a year-to-year basis. Appointed to fill this position was Norman Singer, 34, dean of this year's successful Music School. Singer, a professor at Juilliard, is a graduate of Cornell and did graduate work at Columbia University. Since completing his education he has taught social sciences at Juilliard.

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Brooklyn Philharmonia to Launch Second Season

The Brooklyn Philharmonia Orchestra will have a second season. The Orchestra, which was founded last season under the direction of Siegfried Landau, will open its second series at the Brooklyn Academy of Music on Tuesday, Nov. 1, at 8:30 p.m. The quick and happy response of Brooklyn to the Orchestra has prompted the directors to double the number of concerts this season.

This year the Philharmonia will have a subscription series of five concerts—Nov. 1, Dec. 17, Jan. 17, Feb. 14, and Mar. 17. There will be a special concert, also available on subscription, featuring May O'Donnell and her Dance Company on April 14.

Les Freres Haine

DÉSIRÉ DEFAUW, *noted conductor, meets* QUEEN ELIZABETH OF BELGIUM *in the Royal Music Chapel, where he was presented with the Royal Medal awarded to members of the jury of the "International Competition for Violin Playing" sponsored by the Queen. This year's winner is the American violinist, Senofsky. Defauw opened the Brussels Festival by conducting the National Belgian Orchestra, with David Oistrakh as violin soloist; and closed it by conducting the Grand National Radio Orchestra, with Leon Fleisher as piano soloist. Both orchestras were formed by Defauw 25 years ago.*

NATIONAL NOTES . . . . . .

Samuel Chotzinoff, author and NBC opera producer, has written a series of four articles entitled "Toscanini, Portrait of a Genius" for *Holiday* Magazine, beginning in the October issue. . . . New assistant manager of the National Symphony Orchestra is **Charles Michael Carroll.** His predecessor, **Wolf Reade,** leaves soon for a U.S.I.A. post in Hong Kong. . . . **Howard Taubman** has been appointed music critic of the *New York Times,* succeeding **Olin Downes,** who died on Aug. 22. . . . **Maurice Bonney,** Founder-Conductor of the New Symphony Orchestra of New York and Music Director of the New Hampshire Music Festival, has been appointed by **Leopold Stokowski** as Associate Conductor of the Houston Symphony Orchestra for the 1955-56 season. . . . **Robert Rounseville,** tenor, has been signed by 20th Century-Fox Film Corp. for one of the starring roles in their Cinemascope production of Rodgers and Hammerstein's "Carousel." . . .

BLOCH

(*Continued from page* 10)

this is an exceptional tribute to his pedagogical astuteness, for he has had many distinguished pupils who have benefitted greatly by his teaching, but who have not noticeably been influenced by him. Among his pupils were Roger Sessions, Bernard Rogers, Quincy Porter, Randall Thompson, George Antheil, Theodore Chanler, Isadore Freed, the late Frederick Jacobi, Hubbard Hutchinson, and Jean Binet, to mention only a few. Not many of them have conspicuously carried the torch for Bloch, and Bloch has been too absorbed in his own creativity to do much about carrying a torch for them, but he remembers them all with the most lively and friendly interest.

One may question whether Bloch's influence upon the American musical scene has yet been fully evaluated. At present he seems to be in a position like that of an elder statesman whose sage voice is too little heard above the din of new and strange doctrines.

If some of his pupils succeeded in their own right, it was not precisely as disciples of the master. There were others who failed to assimilate his ideas completely enough to be able to carry them on, to extend and expand them in an unbroken continuity of tradition. This is certainly not because his teaching lacked consciseness or clarity. It is rather because its profundity prevented one from seeing the bottom, from grasping the full import of its dimensions and implications.

But being profound, it was also simple. It could really be summed up in one cardinal admonition, "Be true to yourself." It was teaching characterized more by intuition than by methodic organization, and in an era which clamored for mechanistic crutches, formulae, and short cuts in education, much of what Bloch had to offer fell on deaf ears. If the soil has been unfertile for the seed of his teaching, this is all the more reason why it should be preserved in some permanent form that will make it accessible to future composition students, who, less inhibited by the current prevalence of rule-of-thumb methods, will be able to build from his thoughts and observations a foundation for future creative enterprise.

I once visited Malipiero at his home at Asolo in Northern Italy. As we walked through the village, everyone we passed bowed and said cordially, "Bon giorno, maestro." As I stood with Bloch waiting for the bus at Agate Beach, a few school children passed. None of them said good morning, but most of them turned and stared with blank faces which seemed to say, "Who is the strange little old man in the cape and beret? Could it be that he lives here?"

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Mozart's Idomeneo, *new to Athens, "a gorgeous pageant."*

THE INTERNATIONAL SCENE

Greek Festival on the Slopes of the Acropolis a Brilliant Success

■ The first international festival to be held in Greece since ancient times has become a triumphant reality. A seemingly never-ending stream of music lovers has been crowding into the ancient theatre of Herodus Atticus for the performances. Carved out of the rocky slope of the Acropolis, this Roman-style theatre was built in 161 A.D. by Herodus Atticus, a wealthy, culture-loving Athenian, and has been the center of the city's musical and theatrical life ever since.

In accordance with a new tradition slowly growing, it is American artists who are bringing culture to Europe, instead of the other way round as it was in the past. Most of the internationally famous stars who are contributing to the success of this Festival come from America. Rise Stevens, Eleanor Steber, Blanche Thebom, and David Lloyd are among the celebrated guest artists. Dino Yannopoulos (of the "Met"), artistic director and supervisor of the festival, is staging all the opera productions, and he has done a superlative job in all instances.

The Festival opened with a concert by the Greek State Orchestra under Theodore Vavayannis, with the Greek mezzo-soprano Elena Nikolaidi as soloist. Queen Frederica and King Paul, who attended the concert with their family, led the enthusiastic applause. The second event—one of the most memorable of this Festival and, like Salzburg's *Everyman*, to be repeated every year — was the premiere of Gluck's *Orpheus and Eurydice*.

At the end of the performance, the 3,000 spectators applauded and cheered for 15 minutes. They were as deeply impressed by the staging of Dino Yannopoulos as they were by the matchless interpretation of the role of Orpheus by Rise Stevens, who was equally superb as singer and actress. Hers was a genuinely artistic, simple, and most sincere performance. The audience also applauded warmly and proudly the other roles filled so capably by Greek artists from abroad, such as Anna Tassopoulos (Eurydice) from the theatre in Duesseldorf, and Wilma Georgiou (Amor) in the role she had understudied for Roberta Peters at the "Met." The intricate and stunning choreography was by Antony Tudor, notwithstanding the fact that he had to bring six dancers from Italy to reinforce the corps de ballet, which is the weakest point of the Greek National Opera today. The costumes by Annemoyannis, fitting neither the surroundings nor the spirit of the music, were the least successful feature in this otherwise superlative production. Theodore Vavayannis, permanent conductor of the Athens Symphony (successor to Dimitri Mitropoulos, who left the post in '38 to go to Minneapolis) led the orchestra with sensitivity, and the excellent chorus was under the direction of G. Vourtzis.

The next event was *Idomeneo*, a seldom-heard opera (new for Athens) of the 25-year-old Mozart. Despite a certain dramatic inconsistency, it has many pages of beauty, such as Ilia's aria in the first act and the quartet in the last. The success of this opera was due in part to the magnificent sets and costumes by Andreas Nomikos (a name to be remembered for the future). They were not in the Baroque style, as is usual for Mozart's operas, but were inspired by wall paintings of the 3600-year-old palace of King Minos at Knossos on the island of Crete, and gave the spectators glimpses of a civilization which was 1,000 years old before the Golden Age of Greece. Yannopoulos' brilliant stage direction turned the whole event into

Left: RISE STEVENS *as Orpheus in Gluck's* Orpheus and Eurydice. *Center:* BLANCHE THEBOM *in the title role of Ernst Krenek's "Three Monologues of Medea." Above (left to right):* TRUDY GOTH, *representative for* Musical Courier; ANDREA NOMIKOS, *designer of sets and costumes for* Idomeneo; MRS. RHALLYS *and her husband,* GEORGE J. RHALLYS, *assistant to the Greek Prime Minister; and* RISE STEVENS.

a gorgeous pageant, though at times the stage seemed overcrowded. The two stars of the evening were "Met" soprano Eleanor Steber, who gave a dramatically and vocally superb performance of Ilia, and the Greek baritone Constantine Ego from La Scala, Milan, whose performance was most impressive. Maria Kerestedji, also a Greek singer now at La Scala, gave an excellent account of herself as Electra, and David Lloyd was the much-cheered Idamante. The unimaginative choreography by Loukia was made up for by the brilliant costumes of the dancers. The orchestra was conducted by Jonel Perlea so as to produce a chamber music style of interpretation, which was particularly well suited to this work.

For the closing of the Festival, the organizers very wisely chose two contemporary works, both new to Greece —"Three Monologues of Medea" by Ernst Krenek, and "Oedipus Rex" by Stravinsky. Although the Athens public rarely hears any contemporary music at all and therefore had much reservation towards this double bill, the evening turned out to be a huge success, due mainly to Blanche Thebom's unforgettable interpretation of Medea. In a suitable setting and most becoming costume, both designed by Antonio Phocas, Miss Thebom held the stage for 25 minutes. The audience was spellbound by the range of her voice, from the most telling dramatic emphasis to the very effective use of *Sprechstimme,* and by the beauty of her appearance and movements.

Less successful was the production of *Oedipus,* though musically well balanced and sung with intelligence and artistic feeling by David Lloyd in the title role. The set and costumes by Klonis caught the spirit of neither the music nor the period, and the staging was static. Nevertheless, the audience followed attentively, and the acclaim from press and public alike was most favorable.

Franco Capuana was the conductor of both these works, which came off in good balance and with clarity, though he seemed to lack the insight of other conductors who have specialized in contemporary scores. Both Capuana and Perlea also gave concerts featuring works by Wagner, Strauss, Brahms, and Beethoven. At this writing Athens—and not only its music lovers—is awaiting breathlessly the return of its "native son" Dimitri Mitropoulos and the N. Y. Philharmonic-Symphony.

The overwhelming success of this first Greek Festival is due in large measure to the enthusiastic efforts of George J. Rhallys, assistant to the Prime Minister; George Cavounides, indefatigable international press and public relations official for the Government; and to Dino Yannopoulos, on whose shoulders rested the enormous burdens of artistic supervision. The brilliant premiere of this festival augurs well for the future.

TRUDY GOTH

BUSONI PIANO COMPETITION

■ In 1949, 25 years after Ferruccio Busoni had died, a number of prominent pianists of both hemispheres decided to raise funds, by contributing one concert each, to erect a monument in honor of the great Italian master at the Conservatory of Bologna, where for a few years before his premature death he had been acting as Director of studies. There was one man in Italy who thought he could honor Busoni's memory even more fittingly than that. It was one of his Bologna students, Cesare Nordio, actually serving also as head of a rather modest Institute, the Conservatorio Claudio Monteverdi in the small city of Bolzano in Northern Italy, a city which had never distinguished itself as a music center of any particular importance. In that same fall of 1949 Mr. Nordio launched the first International Ferruccio Busoni Competition for Pianists. His efficiency, competence, and complete devotion to the cause has established a competition which this year, its seventh, has become one of the most widely known and publicized, and at the same time one of the best endowed competitions of its kind. Not less than 61 pianists, with a few exceptions all under 30, have registered from 18 countries, including South America, the Union of South Africa, and Israel, as well as all parts of Europe and the U. S.

Competitors took preliminary examinations in order to screen out those insufficiently advanced. Those who had previously won a prize in another international competition were exempted from this test. The 38 who survivid this preliminary test were heard by the Jury in 10 auditions held afternoons and evenings. They were required to play three pieces—one each from the classical, romantic, and contemporary repertoires—in addition to Busoni's "Berceuse." The Jury assembled, under the chairmanship of Mr. Nordio, four Italian and six foreign musicians of international standing (the U.S.A. had delegated Mr. Silvio Scionti from the North Texas State College of Denton). After seven days of examination, the chosen candidates numbered 11—eight females against only three males! These finalists competed for the final verdict in regular recitals of 40 minutes each. A most interested and sometimes not quite impartial public thronged the hall—consisting of many tourists which at

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this time of year crowd the alpine region of Upper Italy, and the citizens of Bolzano, who have come to cherish the annual event of the "Corcorso" as a most valuable revenue. It must be acknowledged that those same citizens generously assisted the young foreign musicians—most of whom were unable to express their wishes in either of the two languages, Italian and German, spoken in this annexed zone of the "Alto Adige"—in matters of accommodation, pianos, and, above all, how to manage on the least possible outlay of money.

Among the 11 singled out for the finals were two Americans. One of them, Monte Hill Davis, 19, from Louisiana, was awarded the fifth prize, although many of those present thought that this exceptionally gifted young pianist deserved higher appreciation. The coveted first prize of half-a-million lire, together with guaranteed engagements for 10 appearances with the outstanding Italian Symphony Orchestras, was not awarded; much to the disappointment of those who already, in three former years, have deplored such rigidity on the part of the Jury that prevents its members from agreeing on the final choice. (The former three prize winners were Sergio Perticaroli, Ella Goldstein, and Aldo Mancinelli, all of them since well-known in the U.S.A.) Second prize was won by Germaine Deveze, French, a mature pianist with a stupendous technique; third and fourth prizes were divided between Günther Ludwig (Germany), and Maria da Penha (Brazil), Myrtha Perez (Uruguay), and Sylvie Mercier (again France—the participation from that country was quite remarkable).

As for the programs, selected for the most part by the competitors themselves, they seemed rather conventional and monotonous. It is tiring to have to listen continuously to the "Appassionata" and the Sonata Op. 111 of Beethoven; even more so with respect to certain standard pieces of Chopin—worse than anything, *the* Sonata with the ominous Funeral March, heard about half a dozen times, succeeded in driving some listeners nearly crazy. Performances of modern compositions was also requested. With the French, naturally, Debussy and Ravel dominated; others seemed to prefer Prokofieff to anything else. There was nothing to be heard of Schoenberg and his school, nor were there any attempts to propagate 12-tone music of the radical kind. As for the works of the festival's patron Saint, Busoni himself, except for that one short compulsory piece, nobody seemed to care much about them. One very young and very gifted Israeli girl, pupil of the great master's student and friend, Leo Kestenberg, seemed to be aware of an obligation of the kind, and played a sequence from the "Indian Diary."

All in all, everybody had a good if also strenuous time. After the re-

sults of the competition had been made public, many of the entrants packed their suitcases and portfolios and left for another of the many prize competitions all over Europe in the summer. Better luck next time!

GISELLA SELDEN-GOTH

MENTON AND VICHY FESTIVALS

■ "This festival is an inspiring success." These words by an unknown auditor express the opinion of all those attending the Menton Festival. At Menton everything is enchanting, especially its two churches, which seem to float between heaven and earth. Of the numerous attractions on the program, I want to make particular mention of two concerts given by the Orchestra of the Sarre conducted by the eminent Karl Ristenpart. Before his appearance here he had conducted *Orpheus* at the Aix-en-Provence Festival. Mr. Ristenpart elicits from the string section of his orchestra sounds of remarkable subtlety, and others of scintillating brilliance. His woodwinds have the same incomparable quality. The same magic comes from performances of the outstanding J. P. Rampal quintet; Rampal himself is one of the finest French flutists. Thanks to this group, we enjoyed unforgettable interpretations of works by Bach and his sons. The natural expressiveness and contrapuntal splendor of these works were realized by ensemble playing that was stunningly homogeneous. Elisabeth Schwarzkopf was soloist in one of the two orchestra concerts and, in addition, was heard in a recital. Her voice, of rare purity, is capable of projecting the slightest emotional nuance, and she succeeds in being understood in the open air without forcing her vocal emission. I prefer her in the direct expressions of Mozart's compositions rather than in certain experimental offerings. Richard Strauss and Hugo Wolf find in her an uncontested and passionate interpreter. At the piano Jacqueline Bonneau, a musician in every sense of the word, was a perfect accompanist.

■ The goal of the festival at Vichy is completely different, and French composers ought to give it the recognition it merits. Equipped with a big theatre, several concert halls, and a complete orchestra consisting of the leading members of the top ensembles of Paris, it devotes an entire week to French contemporay music. Under the artistic direction of Gustave Samazeutlh, the eminent composer whose services to music cannot be overrated, the brilliant week began with an homage offered by France to Richard Strauss, who in 1935 presided over the Vichy Festival, organized by the City Council for the ISCM. This festival at our leading spa was the prelude for many that followed. On this occasion we heard the premiere in France of a waltz written by Strauss entitled "Munich." The composition, written for a movie, is based on popular Bavarian themes to which Strauss added a short episode describing the destruction of his native city. Also heard was the opera *Daphne,* a bucolic work. This opera was written in Sicily and relies on about the same inspirational sources which we admire in *Ariadne auf Naxos* and the *L'Amour de Danae.* One can almost smell the purity of the Mediterranean atmosphere, thanks to an orchestration of astounding transparency, fragility, and colorfulness. The wood instruments convey a genuine pastoral feeling, and the melodic line is of a tenderness which is in full rapport with its subject. If circumstances did not permit a performance of *Daphne* at the Opera in Paris, the work benefitted here from the participation of its leading singers—Jamine Micheau, Raoul Jobin, and Jean Michel. Under the direction of H. Tomasi, the orchestra participated in the success and were accorded eulogies by Madame Strauss and her sons, daughter-in-law and grandsons of the famous composer, who came especially to Vichy to attend.

Concerts, ballets, and theatrical performances were too numerous to be treated completely. Among the latter, however, I would like to mention a beautiful performance of Berlioz' "Damnation of Faust," which benefitted from the scenic resources of the theatre at Vichy and also from the participation of artists of our national opera—Regine Crespin, Jobin, Cabanel —under the direction of the excellent Frederic Adam, whom we would like to have at Paris. *L'Atlantide,* an opera inspired by the famous novel, with music by Henri Tomasi, most likely one of our best and most capable composers, received a performance of burning reality, which gave the lie to the belief that the opera is outmoded. The role of Antinea, the *femme fatale,* is that of a mute and was entrusted to the dancer Ethery Pagava, who handled her assignment with great effectiveness, profitting from the new choreography by Jean Combes and the very fine settings and costumes by Odette Camp. The composer, who conducted, was greatly acclaimed.

A gala choreographic event was the performance of *La Peri* by Paul Dukas, staged by Yvette Chauviré, first solo dancer of the Paris opera, with new settings and costumes by Constantin Nepo after Persian miniatures. There may be certain unnecessary complications caused by the adaptation of the baroque style, and especially by a dance technique which detracts attention from the music and the leading character. But Madame Chauviré is such a beautiful dancer and her style is of such high distinction that one forgets her shortcomings.

The concerts were planned around a central theme and presented with the participation of eminent commentators. Of the symphonic works, I want

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to mention those composed by members of the Institute of France: Ropartz, Bachelet, Fauré, Fl. Schmitt (who was present); the very fine "Hommage d'Anniversaires" dedicated to Chausson, Ravel, Dukas, with the first act of *Ariane and Bluebeard* sung by that great artist Marcelle Bunlet, under the direction of Eugene Bigot; the concert devoted to recent winners of the Grands Prix de Rome; and one, even more significant to young composers like Serge Nigg (a very beautiful piano concerto), Delannoy, and J. L. Martinet.

Chamber music was not neglected either. Performances were given the Third Quintet by Milhaud, the splendid Roumanian Sonata by Enesco, the String Quartet by Roussel, an evening of compositions by women composers, including ravishing songs by Cl. Arrieu, G. Tailleferre, Nadia and Lily Boulanger, and a piano sonata by Suzanne Demarquez. The festival attracted an enormous crowd of visitors and many international and French critics.

SUZANNE DEMARQUEZ

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MOSCOW

■ Although Moscow's leading theatrical and concert artists are now touring various parts of the country, the footlights flash on every evening in dozens of Moscow playhouses and concert halls as thousands of spectators flock to performances given by visiting companies and artists. Richness and variety distinguished the current summer concert season: scores of posters inform Muscovites of first nights and plays in rehearsal, of concerts and festivals, of contests and tours, and many other aspects of the city's musical life.

Among the singers, musicians, and conductors visiting Moscow this summer, quite a few are from abroad. In June, Moscow audiences warmly welcomed the Prague National Theater, a first-class European opera company representing the art of a country with rich musical traditions. It presented several operas in Moscow, including that gem of the Czech classical repertory, Smetana's *The Bartered Bride.* The theater's tour was a tremendous success. At present the Kolo Folk Dance Group of Yugoslavia, directed by Olga Skovran, is appearing in Moscow. An idea of the warm reception accorded these envoys from friendly Yugoslavia may be gained from the fact that at the opening performance the cheers of the audience in the Hermitage Theater compelled the Kolo group to encore nearly half of the program. Muscovites paid high tribute to the skill and taste of the Yugoslav artists.

The current season, it should be noted, abounds in tours not only by artists of the fraternal Slav peoples but also by outstanding personalities of the Latin American musical world. Moscow audiences showed exceptional interest in the appearances of the Brazilian composer and conductor Claudio Santoro, a true connoisseur of his people's music. They heard, in the Large Hall of the Moscow Conservatory, fresh and colorful music by the Brazilian composers Villa-Lobos, Camargo Guarnieri, and Claudio Santoro himself. Particular success was enjoyed by Santoro's "Symphony of Peace."

The concert season is now at its height. Posters all over Moscow announce appearances in the first half of this month by Einar Andersson and Ann-Grede Soederhold, of the Stockholm Royal Opera, and by Swedish variety artists.

O. FEOFANOV

SALZBURG FESTIVAL

■ This year's Salzburg Festival marked a transition. The great era of the Festival, the era of Wilhelm Furtwaengler, has come to an end, and no personality of equal stature could be counted on to keep alive the Festival spirit. Hence, this year was less a festival season than a continuation of the Vienna Music Winter, with solid and quite respectable efforts which nevertheless remained far below the usual standards of previous festivals. The uniqueness of performances, such as *Don Giovanni* or *The Magic Flute,* under the late conductor was missing. First of all, there were no great conductors this year. Boehm, Solti, Kubelik, and others, very consciously, but without success, rivaled for the Furtwaengler professorship. The only great festive event during the summer was, characteristically, a Furtwaengler memorial concert led by Charles Munch.

Most likely the future of the festival lies less in the search for a great personality—Bruno Walter may be the only one who could fill the gap, but he conducts only a few concerts—but in the cooperation of several of the best artists available. This was the reason that Karajan's demands for dictatorial powers was refused. He had been invited under the same conditions as were his colleagues. Kleiber, Klemperer, Reiner have been approached, and Mitropoulos has already been engaged to conduct *Don Giovanni* next season.

The premiere of a contemporary opera, already traditional for Salzburg, was this year the first performance anywhere of Werner Egk's *Irish Legend.* The libretto, also by Egk, tells of demons (tigers, vultures, owls, and snakes) which bring disaster and famine to the country, and who then, through two merchants, bid for the souls of the stricken people. A brave countess alleviates their sufferings as long as she can do so, eventually offering her soul in exchange for the release of the others. But heaven has mercy on her and saves her soul.

Egk's music offers nothing new and is often inferior to the poetical text. Now and then, however, there are dramatically effective scenes. The slim dancer who, as a snake, weaves her sinuous body through the dark scenes is a good idea. Generally there is vigor and lively projection, at least more than contemporary premieres of the last two years. The performance, under George Szell and with Oscar Fritz Schuh's staging, was magnificently prepared. In the female lead Inge Borkh had a notable success.

■ An artistic creation, if not without failings, were the settings and costumes of the famous painter Oscar Kokoschka for *The Magic Flute,* given in the Felsenreitschule. Using color to set off the Queen of the

Night from the sunlight, the fairy-tale-like character was beautifully brought to life and reflected the spirit of Mozart's music. It is a pity that the music, under George Solti, did not come into its own at all, and also that the stage direction of Herbert Graf, though showing many happy solutions, left others begging for improvement. Elizabeth Gruemmer sang Pamina with deep emotional impact, Anton Dermota was a knightly Tamino. Erika Koeth, as Queen of the Night, had a sensational success, and Erich Kunz as Papageno won all hearts. Gottlob Frick as Sarastro did not convey the majesty demanded by this part.

■ Hans Pfitzner's masterwork *Palestrina* received an excellent performance under Rudolph Kempe, with Guenther Rennert attending to the staging. Unfortunately, part of the audience, especially those coming from foreign countries, were not receptive to the rather problematic and difficult-to-understand libretto. Max Lorenz in the title role was miscast, and Paul Schoeffler as Borromeo did not compare favorably with the cast of the Vienna State Opera. Best in every respect was Hilda Gueden as the Angel, who was also the star in the repeat performance of Richard Strauss's *Ariadne Auf Naxos* and sang ravishingly the Zerbinetta aria. Karl Boehm conducted. Lisa Della Casa was a magnificent Ariadne.

■ Mozart's *Abduction from the Seraglio*, under Boehm, with Erika Koeth, Anton Dermota, and the magnificent Kurt Boehme, received a clean but relatively unimportant production.

■ An evening of scenic oratorios in the Felsenreitschule offered a very interesting program, with Stravinsky's *Persephone* (the title role danced by Vera Zorina) and Honegger's *Dance du Mort*. Staging and choreography by Margarete Wallmann was rather routine. For next year it is planned to bring over the N. Y. City Ballet.

■ The concerts this season were not distinguished. It was interesting that, besides the third-rate Salzburg Mozarteum Orchestra, the admirable Scarlatti Orchestra of Naples was engaged to play the Serenade. Of the chamber music evenings, those of the Juilliard Quartet, the Smetena Quartet, and especially the Sonata evenings by Enrico Mainardi (cello) and Carlo Zecchi (piano) should be singled out. Unfortunately, Edwin Fischer fell sick. As a substitution, Carl Boehm conducted the traditional orchestra concert, with Paul Badura-Skoda as piano soloist. Neither Boehm, Knappertsbusch, Ormandy, or Kubelik succeeded in eliciting from the Vienna Philharmonic Orchestra its full tonal splendor and symphonic sweep. It remained for Charles Munch at the last concert to restore the old magic. This was indeed a concert in the spirit of Furtwaengler.

DR. ERICH JANTSCH

LONDON

■ The annual Henry Wood Promenade Concerts at the Albert Hall, of which this is the 61st season, are now in full swing and, in spite of the heat wave which London is experiencing, are attracting the usual large audiences of six to seven thousand. Six different orchestras are participating, four from London—the B.B.C., L.P.O., L.S.O., and Royal Philharmonic—and two from the provinces—the Hallé under Barbirolli, and the Bournemouth under Charles Groves. Forty-nine concerts comprise the season, which continues for eight weeks. Following the usual custom, the classics form a large proportion of the repertoire, but, in addition, 29 works are included for the first time, representing a dozen nationalities. Panufnik's "Sinfonia Rustica" was conducted by the composer, a Polish musician now living in this country. The Sinfonia was written in 1948 and is scored for eight wind instruments and two string orchestras. On the following evening Prokofiev's Seventh Symphony had its first public performance in London. Neither of these Symphonies, though of interest, created any marked impression. An Oboe Concerto by Arnold Cooke, written for and dedicated to Léon Goossens, was played with eloquent expression by this distinguished oboist; it is in four movements, with string accompaniment and modern in treatment. A short work that won immediate favor was "Tam o'Shanter" by Malcolm Arnold, which derived its inspiration from Burns' poem. Brilliantly scored and with many original touches, it is a model of its kind and is likely to attain considerable popularity.

Another novelty, as far as the English concert platform is concerned, was Prokofiev's Second Piano Concerto, written more than 40 years ago when the composer was a student. It gives promise of what was to follow in his maturity. The Scherzo, most characteristic of the four movements, bristles with difficulties and was played with formidable virtuosity by Kyla Greenbaum.

The Saturday evening programs usually feature music in a lighter vein. This year an entirely new and most welcome feature was the inclusion of numerous excerpts from Gilbert and Sullivan operas. Sargent is an acknowledged authority on these, and the performance by the B.B.C. Symphony Orchestra and Chorus, and four first-class soloists—Elsie Morison, Marjorie Thomas, Walter Midgley, Owen Brannigan—was a revelation. The operas chosen were *Yeoman, Iolanthe, Mikado*, and one item from the *Pirates*. Of marked interest was the use of Sullivan's own orchestration instead of what sometimes purports to be his, but is not. In the Cachucha from *The Gondoliers*, the final item, five castanet players were employed.

Barbirolli introduced for the first time in London "Autumn Legend" (for cor anglais and strings) by William Alwyn. It is based on Rossetti's "Blessed Damozel" and was played by Roger Winfield, a member of the Hallé Orchestra, with poetic artistry. This short work has an exquisite line and the writing for the strings is of a mellow beauty and tenderness.

■ The Ninth Edinburgh Festival has been organized on the usual lines. There are five orchestras, two choral societies, eight chamber concert ensembles, lieder and instrumental recitals, opera, ballet, drama, and exhibitions. The visitors include many Americans. The Artistic Director, Ian Hunter (who succeeded Rudolf Bing in this appointment a few years ago), is unfortunately retiring after this season. He has done splendid work. The

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Festival was opened in the Usher Hall by the Berlin Philharmonic Orchestra conducted by Eugene Ormandy. The soloist was Solomon in the Beethoven G Major Concerto. This Orchestra occupied the hall for the first week under various conductors. Among them was Hindemith, who directed Bach's Fourth Suite in D and the Brahms-Haydn Variations. He was most successful, however, in two of his own compositions—the Concerto for Violincello and Orchestra (1940) with Mainardi as soloist, and the Konzert Musik for Strings and Brass (op. 50). The remaining two concerts, under Josef Keilberth, featured Fischer-Dieskau in Mahler's "Fahrenden Gesellen" cycle, and the first performance in Britain with orchestra of Frank Martin's Six Monologues from *Jedermann*. These are moving and sombre in character, and the soloist interpreted them with the utmost intensity of feeling and nobility of expression.

Concerts of Chamber music and recitals are given each morning in the Freemasons' Hall. An Italian ensemble, "I Musici," comprising twelve front-rank musicians with no conductor, opened this series and played concertos and sonatas by various early Italian composers.

The Ballet Company at the Empire Theatre for the first two weeks was the Royal Danish Ballet (which enjoyed a huge success at Covent Garden two years ago). Their opening choice *La Sylphide,* which is based on a Scottish theme, was ideal for the occasion. This Bournonville ballet was first performed in 1832, and it is said that the present production varies only slightly from the original. The main item in their repertoire was Prokofiev's *Romeo and Juliet* (choreography by Frederic Ashton), which was originally produced in Copenhagen last May. The Edinburgh production was the premiere in Great Britain and was honored by the presence of members of the Danish Royal Family. The lovers were represented by Mona Vangsaa and Henning Kronstamm.

Opera as usual was given at the King's Theatre by the Glyndebourne Company. (*The Barber, Forza del Destino,* and *Falstaff*). The last-mentioned, which is new to this Company, was a triumph. The production was by Carl Ebert, décor by Osbert Lancaster, and the conductor was Carlo-Mario Giulini, a newcomer of very considerable gifts. (Negotiations are in progress, and it is understood that only final details remain to be settled, for the 1956 season to be given by the Hamburg State Opera.)

For the closing week of the Festival the orchestra is to be the Philharmonic - Symphony Orchestra of New York, which is making a welcome return visit to Edinburgh. After a tour, the orchestra comes to London for two concerts (it has not played here since 1930 under Toscanini).

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GERMANY

■ On Sept. 4 the rebuilt East-Berlin Deutsche Staatsoper Unter den Linden opened its doors. It has been reconstructed, at least in its outer architecture, according to the original plans of Knobelsdorff, who erected the house in 1743 for Frederick the Great. In its early Prussian classicism it is ideally attuned to the surrounding buildings of the Berliner Forum. Spotlighted at night, it radiates an impression of sober grandeur.

The stage measures 85 to 75 feet (with a back-stage of 73 to 38 feet). Of course all technical equipment (revolving-stage, for instance) and lighting facilities have been installed, so that even complicated scene shifts may be executed on a split-second's notice. The floor of the pit is variable in height according to the needs of a chamber group or large orchestra. Cabins for movie, TV, and broadcast transmission have been installed, too. By removing all rooms not directly necessary for the evening performance (offices, rehearsel rooms, workshops, magazines) to a special building in the neighborhood (connected with the opera house through a tunnel), much room has been saved for comfortably furnished wardrobes for staff, singers, dancers, and musicians. The estimated cost of rebuilding the opera house alone amounts to $8 million. The result of such generosity seems to be—minor deficiencies apart (it is still too early to make up one's mind definitely after only two visits) —that rarity: a perfect opera-house. Berlin can be very proud of it, indeed.

The inauguration, attended by numerous personalities of the political and cultural scene from East Germany as well as guests from West Germany and abroad, was a gala event in the grand manner—I daresay the biggest of its kind ever experienced in the short history of the German Democratic Republic, as the Soviet Zone is now called officially. It really had an international flavor, but unmistakably also a political one, with all speakers heavily emphasizing the national importance of the occasion for all of Germany.

The question is whether the artistic quality of the performances will be able to match the unique splendor of the house. Judged by its first two premieres, Wagner's *Meistersinger* and Gluck's *Iphigenie in Aulis,* the answer is not entirely in the affirmative. Wagner received a production overburdened with nationalistic and folksy accents by the Intendant Max Burghardt, which was, however, suited to Franz Konwitschny's massive and brassy reading of the score, and to Ludwig Sievert's traditional picture-book sets. The performance was musically well executed, but offered few vocal revelations. Among these, however, were Gerhard Unger's David, Theo Adam's Pogner, and the outstanding chorus. The rest of the cast included Josef Herrmann (Sachs), Erich Witte (Stolzing), Ruth Keplinger (Eva), and Anneliese Müller (Magdalene). *Iphigenie,* however, was quite another matter — completely convincing in its stylized conception of direction (Carl-Heinrich Kleith) and designs (Hainer Hill), and in Hans Löwlein's impeccable conducting. Only the choreography followed its own ways. Again the chorus must be singled out for accuracy of singing and acting. The standard of vocal and histrionic deliveries on the side of the soloists was much better than on the previous night. These included Clara Ebers (Iphigenie), Margarete Klose (Klytemnestra), Gerhard Niese (Agamemnon), and, less successful, Helmut Melchert (Achilles).

■ The first West Berlin concerts of the new season introduced three American violinists to this city. Gerald and Wilfred Beal played the Vivaldi A Major Concerto and the intoxicating Martinu Double - Concerto (written for them) with the RIAS Symphony with such success that a special recital had to be arranged for them immediately. The same program, conducted by Georg Ludwig Jochum, billed Orff's "Entrata" (after William Byrd) and a sovereign performance of Bruckner's Third. The

Gluck's Iphigenie: *". . . completely convincing"* *Jurgen Simon*

other soloist was Roman Totenberg, who played the Szymanowski concerto with the Philharmoniker under the baton of Wilhelm Schüchter (sandwiched in between Tchaikovsky's Second and Brahms' Fourth). He, too, had the whole Berlin press on his side, and was especially acclaimed for his courage in selecting such a rarely heard work. Another recital must be mentioned: an all-Anton Webern program, offering the String Quartet (Op. 28), the Piano Variations (Op. 27), and the Saxophon-Quartet (Op. 22). Preparations for the West Berlin Festival are in full swing. Introduced by two concerts of the New York Philharmonic-Symphony Orchestra under Mitropoulos, the Festival is sold out already for weeks.

■ This year's Munich Festival offered the usual Strauss fare, with such unusual works as *The Woman Without Shadow, The Love of Danae,* and *Capriccio.* The last-mentioned and the Munich *Arabella* (with Lisa Della Casa) are hardly to be surpassed. They were far superior to the other performances of this Festival, the more interesting works of which included Handel's *Julius Caesar,* Pfitzner's *Palestrina,* and a new *Salome* with Birgit Nilsson, who is reputed to be the only successor of Welitch in the title role. Alan Carter, Munich's young resident choreographer who came over from Sadler's Wells last year, contributed three ballet programs, with two especially fine works: Bartok's "The Miraculous Mandarin," and his backstage ballet "House of Shadows," set to Britten's Variations on a Theme of Frank Bridge. Both ballets star Natasha Trofimova, Germany's ballerina number one. Biggest Munich news, however, is the appointment of Ferenc Fricsay as Generalsmusikdirektor of the Bavarian State Opera for six years to come. All luck to him and his Munich undertakings! He will make his opera bow with a new production of Alban Berg's *Wozzeck.*

HORST KOEGLER

INTERNATIONAL NOTES . . . . . .

W. Wolf Reade, Assistant Manager of the National Symphony Orchestra of Washington, D. C., has been named Cultural Affairs Officer for the U.S. Information Agency in Hong Kong. . . . The **Philharmonia Orchestra of London,** youngest major orchestra in Europe, celebrates its 10th birthday with its first American tour, under the direction of **Herbert von Karajan,** opening in Washington's Constitution Hall Oct. 23. The exact anniversary of the birthday, Oct. 25, will be marked by the first of the orchestra's appearances in Carnegie Hall, N. Y. . . . The Soviet invitation for **"Porgy and Bess"** to be given in Moscow by the American company was immediately accepted by **Robert Breen,** director of the production and co-producer with **Blevins Davis.** Participating in the auspices for the Russian engagement will be the International Exchange Program of ANTA. . . . **Emil Gilels,** Russia's leading pianist and the first Soviet artist to visit the U.S. since Prokofieff came here in 1921, has been booked for an American tour, beginning Oct. 3 at the Academy of Music in Philadelphia as soloist with the Philadelphia Orchestra under Ormandy. His New York debut will be the following night with the same orchestra in Carnegie Hall. Two solo recitals are scheduled the followng week, Oct. 11 and Oct. 16, in Carnegie Hall. Negotiations are also under way to bring to this country the Russian violinist **David Oistrakh,** who is expected to make his American debut in mid-November. . . . **Eugene Ormandy** received numerous honors during his recent European tour with the Philadelphia Orchestra, among them the Honegger Medal, the medal of the City of Bordeaux, and a first-class Knighthood in the Order of the White Rose of Finland. . . . **Robert Lawrence** will conduct this season's opening concerts by the Presidential Philharmonic Orchestra of Ankara, Turkey, on Oct. 8 and 15. At the first of these programs, **Vera Franceschi** will play the MacDowell Piano Concerto No. 2. . . . **George Barati,** Musical Director of the Honolulu Symphony Orchestra, has just returned from a tour of Europe, where he conducted the Philharmonia Orchestra of London, the RIAS Symphony Orchestra of Berlin, and orchestras in Hanover and Heidelberg. . . . **Martha Graham** and her Dance Company open a four-month tour of key cities in Asia with a one-week engagement in Tokyo beginning Oct. 31, under the International Exchange Program and with the assistance of ANTA.

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DECEASED

■ CARL FRIEDBERG, one of the great concert pianists of his generation, at Merano, Italy, in early Sept. He would have been 83 years old on Sept. 18th. Born at historic Bingen-on-the-Rhine, he became a pupil of Clara Schumann and other noted teachers, studying at Hoch University in Frankfort and also at the University of Heidelberg. With Gustav Mahler conducting, Mr. Friedberg made his concert debut with the Vienna Philharmonic Orchestra in 1892 and subsequently concertized and was guest artist with the most famous orchestras of Europe and America. In 1916 he joined the faculty of the Institute of Musical Art in New York City; later he joined the faculty of the Juilliard School of Music, where he taught until his retirement in 1946. In 1949 former pupils established the Carl Friedberg Association to provide scholarships for gifted young pianists. Mr. Friedberg has given several "first" performances of works by Schoenberg and Strauss. He was decorated by kings of England, Spain, and Italy.

■ JAMES LEVEY, May 1955 in Toronto, Canada. The eminent London-born violinist was known to European and American audiences as the leader of the London String Quartet, which toured extensively on both continents. Mr. Levey became a resident of New York City in 1927, lecturing on music at New York University and coaching chamber music groups in New York and Philadelphia. He led the Hart House Quartet from 1935 to its disbandment in 1946-47 at the conclusion of its final European tour. Thereafter he was Guest Professor of Violin at the University of Texas and was the sole Dominion violinist selected to play in Westminster Abbey during the Coronation programs arranged for their majesties, King George VI and his Queen. Mr. Levey is survived by his wife, the former Lilian Albon of Dublin, Ireland, and a daughter, Mrs. William Gorbe.

■ EUGENE DEVEREAUX, professor of organ and music theory at Cornell College, Mount Vernon, Iowa, August 8. Born at Kingston, N. Y., he held a diploma from Trinity School of Church Music in New York City and Bachelor and Masters degrees from Teachers College Columbia University. He also earned a Master of Sacred Music degree from Union Theological Seminary. His arrangements and compositions were at various times programmed by the New York Philharmonic-Symphony and by the Cleveland Symphony. While on sabbatical leave in 1953, Mr. Devereaux gave organ recitals at St. Bartholomew's and St. Paul's Chapel at Columbia University. He was a fellow of the American Guild of Organists, and a member of the American Organ Players Club, Phi Delta Kappa, and Phi Mu Alpha Sinfonia.

HERE and THERE

■ **Herta Glaz,** mezzo-soprano of the Metropolitan Opera (and other name theatres of song) took off from New Haven recently on a matrimonial voyage with her husband, Dr. F. C. Redich, Professor of Psychiatry at Yale University.

■ **Natalie Hinderas,** young pianist who combines "legitimate" recitals with NBC network shows, decided to add marriage to her career life. In Oberlin, Ohio, she was recently wed to Lionel Monagas. The young couple will make their headquarters in Philadelphia where Miss Hinderas is currently on the faculty of the Settlement School of Music, and Monagas is associated with the Federal Housing Commission.

■ Lovely **Mia Slavenska,** prima ballerina of the Metropolitan and of the Ballet Russe de Monte Carlo, was starred in the "Waltz King" *pas de deux* at Jacob's Pillow Dance Festival. The choreography was designed by Slavenska and she was partnered by **Adriano Vitale.**

Contralto CAROL SMITH *feeds the pigeons in the Piazza Duomo in Milan en route through Italy following appearances with the Bach Aria Group at the Casals Festival in Prades. Miss Smith returns this month for her American concert tour.*

■ **Fritz Reiner,** Musical Director of the Chicago Symphony Orchestra, has sailed for Europe to conduct preliminary rehearsals for the Gala Opening Week of the reconstructed Vienna State Opera. A quick trip back to open the Chicago season, and Dr. Reiner will start "commuting" between continents. "Die Meistersinger," in early November, will be the first performance in the Viennese house.

■ Well, girls, dry those tears. One of the most eligible bachelors of the Metropolitan Opera, our "gorgeous **George" London,** took as his bride lovely Nora Garvin in Salzburg last month. The romance has been quietly "on" for some time, and the new Mrs. London is vocally gifted and completely charming. Congratulations to the baritone and felicitations to both.

■ **Kathleen Montgomery,** who has recently sojourned for special training in Europe, gave the home folks a sample of her vocal skill in a recital sponsored by the Lakeside (Ohio) Association. With **William Kurzban** of the faculty of the Cleveland Institute of Music at the piano, the mezzo-soprano, heralded as a singing "find," programmed in Hoover Auditorium a lengthy list of arias including the "Amour viens aider" from "Samson et Dalila" and songs.

■ News notes: **Jonathan Marc Fastofsky** made his debut on the world stage August 31st. The young son of Stuart and Judie Fastofsky bowed in at a weight of 8 lbs. 2 oz. Some boy! . . . **Ruth Kobart,** known for her fine portrayals of roles ranging from siren to witch, writes that she will understudy **Helen Traubel** in upcoming "Pipe Dream," the Rodgers and Hammerstein opus due in NYC Nov. 30. . . . Crowned heads and personages were in the amicable audience hearing **Zlatko Balokovic** at the command performance for the King and Queen of Greece, guests of President Tito in Dubrovnik, Yugoslavia, on Sept. 13th. . . . In debut with the San Francisco Opera in September was **Nell Rankin** of the "Met." The handsome Alabama-born mezzo-soprano was listed for Carmen, Amneris, and Ortrud. Good going, Nell! . . . Looking ahead to Cincinnati's May Festival in 1956, we see that **Irene Jordan** and **Inge Borkh** are engaged for the American premiere of Benjamin Britten's "Gloriana." **Joseph Krips,** conductor of the Buffalo Philharmonic, will direct the work, which was written for the Coronation of Elizabeth II (and, thematically, hotly condemned). Hands-across-the-sea speaking, an interesting but perplexing program choice. . . . It's an axiom that the 7th wave goes highest. At any rate, this is the belief of **Adriadna Mikeshina,** who just that many seasons ago presented a Town Hall program of her own compositions. This October the gifted composer-pianist has scheduled another all-Mikeshina recital which will premiere a Concerto for Trombone and Orchestra, with **Vincent Clarke** as soloist. There will be an array of guest vocalists and instrumentalists, and as an extra attraction, Mme. Mikeshina will play her Ballade No. 2, Op. 62.

■ From Hollywood comes a note with a colorful sketch of **Marais and Miranda** by Leo Lionni. The drawing may be seen on the new Columbia LP "Ballads of Long Ago," featuring Marais and Miranda with the **Pardo Ancient Instruments Ensemble.**

Soprano MARY BOTHWELL *photographed in St. Moritz on Swiss National Day (Aug. 1) with two Swiss girls dressed in the traditional Engadine costume. Miss Bothwell will be heard in recital at Town Hall on Oct. 25 soon after returning from her annual European tour.*

■ Soprano **June Kelley** finished off her pre-vacation recitals with a program of "Music-Theatre" in Easthampton, Long Island, for the benefit of the Guild Hall. **Gibner King** was at the piano for the singer, who featured items from her "America Scene in Song" repertory, mirroring the historical past in songs with dramatic settings. Miss Kelly's "America Scene in Opera" is a new addition to her concert "specials" and will be presented here and on tour during the 1955-56 season.

■ **Efrem Kurtz,** after wielding the baton at Robin Hood Dell and NYC's Lewisohn Stadium, has returned to Switzerland for a short vacation before assuming his duties as conductor of the Liverpool Philharmonic Orchestra. Mr. Kurtz will also lead the Royal Philharmonic and Philharmonia orchestras of London, the Paris Colonne Orchestra, and is re-engaged for the Monte Carlo National Orchestra concerts, with whom he won an outstanding success last season which brought him the award of a gold medal for Distinguished Service to the Principality of Monaco. The conductor's vacation included a wedding day at St. Moritz, the bride being virtuoso flautist **Elaine Shaffer.**

■ **Mattiwilda Dobbs,** coloratura soprano from Atlanta, Ga., who has skyrocketed to top listings in three short years of singing, delighted audiences in the Antipodes and in far-flung regions of the exotic East and has returned to sing with the San Francisco Opera (debut) in October, to be followed by a transcontinental concert tour of North America.

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SCHOOL NEWS

By GID W. WALDROP

Columbia Honors Bartok Memory

Columbia University honored the memory of the distinguished composer Bela Bartok with a concert of his works in McMillin Academic Theater on the evening of Sept. 26, the tenth anniversary of Bartok's death.

As a voluntary exile from his native Hungary in protest against Nazism, Bartok spent the last five years of his life in the United States and composed here some of his greatest works. During a part of this time he was associated with Columbia University and was given an honorary degree in 1941.

The Memorial Concert presented the Symphony of the Air with Tibor Serly as guest conductor, the Robert Shaw Chorale with Mr. Shaw conducting, and Joseph Szigeti, violinist. President Grayson Kirk of the University made the introductory remarks. The program consisted of the Concerto for Orchestra, the seldom-performed Cantata Profana, the First Rhapsody, and First Portrait for violin and orchestra.

Composers Exchange Festival Announced

The fourth annual festival of the University Composers Exchange will be held on the campus of Western Michigan College at Kalamazoo, Nov. 19 and 20, it was announced by Richard Wienhorst, secretary of the organization at Valparaiso University, Valparaiso, Ind.

Three concerts of contemporary music in addition to a special concert by the Valparaiso University Chapel Choir, will be presented during the festival in November. Western Michigan College organizations which will perform are Brass and Wind ensembles under the direction of Leonard Meretta, Symphony Orchestra directed by Julius Stulberg, the Male Chorus directed by Jack Frey, and the college A Capella Choir under the direction of Elwyn Carter. The Faculty String Quartet of the Michigan State College of East Lansing, Mich., will also perform. In addition, there will be solo performances by students and faculty from the University of Chicago, Wayne University, Emmanuel Missionary College, and Valparaiso University. Dr. Holon Matthews is chairman of the Festival at Kalamazoo.

The Exchange was organized in 1951 to promote the performance of music by midwestern composers. In addition to the yearly festival, the Exchange promotes concerts of contemporary music on collage campuses, and publishes listings of works by its composer members. "Orchestral Compositions by Midwestern Composers" is the most recent booklet to be published by the Exchange.

N.Y.U. Glee Club Pre-Season Camp

With a training schedule that ranges from rigorous calisthentics to voice practice on 17th-century madrigals, the New York University Glee Club opened its 19th annual "pre-season" camp Sept. 11 at Pocono Pines, Pa.

The week-long conditioning period prepares 60 student singers for the Glee Club's 73rd season, which includes concerts in the New York metropolitan area, an eight-day tour through Pennsylvania in February, and the 26th annual Town Hall Concert on December 9. The annual camp concert for visitors and residents of the Poconos area was given on Sept. 17 in the Pocono Crest Casino.

Organized by Professor Alfred M. Greenfield, who is beginning his 31st year as director of the group, the NYU Glee Club training camp was the first of its kind in the United States. The students rise shortly after dawn and follow a daily routine of voice training, rehearsals, organized exercise, and competitive sports. They are supervised by a staff of seven persons.

Boston U. Grants First Doctorate

First recipient of the degree of Doctor of Musical Arts at Boston University, was Edward F. Gilday, Jr., of Framingham, Chairman of the Music Department at Lowell State Teachers College. He was awarded the degree at Boston University's Summer Commencement, Saturday, Aug. 20, held at Symphony Hall.

Established in 1953 at the university's college of music, a division of the school of fine and applied arts, the Doctor of Musical Arts degree is a professional degree available to candidates qualified to do outstanding work in the fields of composition or music education.

College-Conservatory Campus

Cincinnati Schools Merge And Reorganize

The two famous music schools of Cincinnati—the College and the Conservatory—have been merged into one institution, the College-Conservatory of Music of Cincinnati. Dr. Thomas Hogan, Jr., former president of the Conservatory, is Chairman of the Board, and Dr. Walter S. Schmidt, former president of the College, has been named President of the Board of the new institution.

During the 1955 summer months the merger was made effective by moving College of Music facilities to the Conservatory campus. Only the Radio-TV Arts Department remains at its downtown quarters in the Radio Building and Television Studios in Dexter Hall.

Mr. Fred Smith, formerly Managing Executive of the College, is now Administrator of the College-Conservatory. Dr. T. Scott Huston, composer and former faculty member of the Conservatory, is Dean of the Faculty and Chairman of the Graduate Committee. An enrollment of 400 degree students and more than 1,200 private-lesson students for the school year 1955-1956 assures the new institution of great momentum in talent and numbers.

The Senior Symphony Orchestra of the College-Conservatory will be conducted by Paul Katz, conductor of the Dayton (Ohio) Philharmonic Symphony Orchestra. The famous LaSalle String Quartet will be in residence. Wilfred Engelman, for many years associated with the Metropolitan Opera Company and the Cincinnati Summer Opera Season, is head of the Opera-Ballet Department. Ernest Glover will conduct the Symphonic Band and nationally famous Brass Ensemble.

The new institution will continue its affiliations with the University of Cincinnati and Xavier University and will take an active part in the progress of Cincinnati's educational TV station, WCET.

FACULTY APPOINTMENTS

■ Composer Kenneth MacKillop, Jr., has been elected associate professor of music and chairman of the department of music at Tufts University, succeeding Dr. Thompson Stone, who retired in June. Mr. MacKillop is a former conductor of the Boston Sinfonietta.

■ Associate professor Gustave Reese, director of publications for Carl Fischer, Inc., has been named professor in NYU's Graduate School of Arts and Science; and Jay S. Harrison, instructor and music editor of the New York *Herald Tribune*, will be an adjunct assistant professor in Washington Square College of Arts and Science. Dr. Paul Van Bodegraven, director of instrumental curriculum at the New York University School of Education, has been named chairman of the School's department of music education.

■ Dr. Richard Warner, Rochester organist and member of the Eastman School of Music faculty, has been named head of the Kent State University School of Music at Kent, Ohio. He will replace Dr. Ralph E. Hartzell, who is returning to full-time teaching at his own request. Announcement of the appointment was made by Dr. George A. Bowman, president of the University.

■ A newcomer to the Eastman School of Music's administrative staff in Rochester, N. Y., is Dr. Eugene Selhorst. Formerly dean of the Cincinnati College of Music, Dr. Selhorst will now be acting director of graduate study of the Eastman School, filling the post during the absence of Dr. Wayne Barlow, who was awarded a year's Fulbright lectureship at Copenhagen, Denmark, beginning Sept. 1. Dr. Barlow was appointed to the graduate directorship after the resignation of Dr. Harold Gleason, veteran organist and Eastman School faculty member, who is leaving for Winter Park, Florida, where Mrs. Gleason (Catharine Crozier) is to be assistant professor of organ at Rollins College.

■ Rose Marie Grentzer, wife of Harold Spivacks, Chief of the Music Division of the Library of Congress, will teach music education in a newly created position at the University of Maryland. According to Professor Homer Ulrich, Head of the University's music department, Miss Grentzer will initiate and develop a graduate program leading to a master's degree.

Professor Ulrich has also announced the appointment of Hugh Henderson as co-director of Maryland's Red and White Band and Air Force ROTC Band. Mr. Henderson has been director of bands at Montana State University.

■ The School of Fine Arts of the University of Kansas has announced the appointment of Angelica von Sauer Morales as visiting associate professor of piano. Mrs. Morales, the widow of famed pianist Emil Sauer, is a distinguished pianist in her own right. She will make her first concert appearance this season in a faculty recital at the University of Kansas on Oct. 26.

■ Rolf Persinger, assistant principal violist for the Chicago Symphony Orchestra, has been appointed teaching associate in viola at the Northwestern University School of Music. Thomas Matthews of the Northwestern University music school has been promoted from teaching associate to assistant professor of organ and church music.

■ Dr. Max Miller, organist and harpsichordist on the West Coast, has been named assistant professor of organ at the School of Fine and Applied Arts of Boston University, and organist of the Daniel L. Marsh Chapel.

■ William Primrose, world-famous violist, has joined the faculty of Juilliard School of Music, it was announced by William Schuman, President of the School. Mr. Primrose began his duties as teacher of viola with the academic year which opened on Sept. 29.

MTNA Divisional Conventions

The Music Teachers National Association will hold five Divisional Conventions in 1956, as follows:

Southern, Jan. 26-28, Atlanta-Biltmore Hotel, Atlanta, Ga.
East Central, Feb. 11-14, Claypool Hotel, Indianapolis, Ind.
West Central, Feb. 18-21, Hotel Savery, Des Moines, Iowa.
Southwestern, Feb. 25-28, Hilton Hotel, Albuquerque, N. M.
Western, Mar. 3-6, Phoenix College, Phoenix, Ariz.

Miami U. Summer Concerts

The fifth season of 10 "Pop" Concerts by the University of Miami Summer Symphony Orchestra broke all records in attendance. From a rather small beginning in 1951, with an attendance of 10,000, the concerts have grown steadily in popularity to the record attendance this summer of 32,366.

Conductors were John Bitter, the permanent conductor, and three guest conductors—Morton Gould, Leroy Anderson, and Arthur Fiedler. The concerts were given in the air-conditioned Miami Beach Auditorium, and they attracted many of the younger set, including High School students. Six of the concerts were completely sold out and several hundred people were turned away.

The programs were varied, with two sections of standard works and a third in a lighter vein. Among the soloists were: Danny Daniels, who performed the Tap Dance Concerto by Morton Gould, with tremendous success; Sanroma, in an all-Gershwin Program; Robert Mueller, Liszt Piano Concerto; Joan Field, Wieniawski Violin Concerto; and six members of the Miami Opera Guild who took part in an Opera Night Program.

Phi Beta's Flying Collegians

Nine talented collegians from Phi Beta Fraternity's chapter at the University of Oregon recently concluded the second successful tour of the new "Flying-Unit" program under the Fraternity's National Project of Collaboration with the Armed Forces. Hailed as an "outstanding job" by H. H. Bishop, LCDR, USN, Armed Forces Professional Entertainment Branch, SPS Division, the cast flew 6,000 miles in seven days touring six military installations in California, Texas, Missouri, Colorado, and Wyoming.

Last spring, ten Phi Betas from Northwestern University's chapter launched the "Flying-Unit" program on the East Coast, touring 3,000 miles in seven days. Performances were enthusiastically received at Vint Hill Farms Station, Aberdeen Proving Ground, Philadelphia's Naval Receiving Station Naval Base and U. S. Naval Hospital, the Valley Forge Army Hospital, Bainbridge Naval Training Center, Virginia's Fort Belvoir, Washington's Bethesda Naval Hospital, and the Marine Corps Barracks and Hospital at Quantico.

Entering its fifth year of operation, Phi Beta's Collaboration Program provides in addition to the Phi Beta-Packaged Shows produced at Army installations, Air Force Bases and Veterans Hospitals throughout the country, music and speech therapy, tape recordings of specialized music, both live and tape recorded programs of music and drama, and gifts of musical instruments and recordings to the Veterans Administration.

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STUDIO NOTES

■ Herta Sperber reports on pupil activities: Phyllis Applegate, soprano, did a good job in the role of Frankie in *Carmen Jones;* Therese Martin was featured star at the Poco Cabana Lodge in Stroudsburg, Pa. (no new news about the terrific flood conditions); Frances Fathman was reengaged as soprano soloist with the Ocean Ave. Congregational Church in Brooklyn. Tenor Hugh Hurd, a pupil of Alfred Hopkins, was heard in the Jones Beach extravaganza *The Arabian Nights.*

■ The summer sessions at the White Plains studios of Caroline Beeson Fry were concluded with July 26-27 programs. The first program presented excerpts from grand opera and from American operetta under the direction of Matthew Feruggio. Artist-pupils heard included Ruth Junker, Phyllis Bash, Ann Rosen, Richard Hanson, Jr., Ann Barber, William Hulle, Carrie Pipperidge, Ena Deutermann, Billy Bigelow, with Robert Canfield at the piano. A Teachers' Class Demonstration, Songs by Teachers, and individual Three-Minute Programs by students, comprised the agenda of the final evening. On July 25th Sally Carrington, soprano, offered a distinguished recital, listing numbers by Youmans, Gershwin, Ravel (the Five Greek Folksongs), Rachmaninoff, plus David Johnson's "Ceremonials 1955," three songs from Britten's "A Charm of Lullabies," and lighter pieces by Menotti, Bowles, Sargent, Bernstein, and Rodgers.

■ The Edwin Hughes Summer Master Class sessions, attended by approximately 40 pianists and teachers from many states, has completed the scheduled series of class and private lessons and weekly evening recitals given by artist pupils. Among those appearing in these last were Ronald Hodges, also soloist with the Symphony of the Air in the Stony Brook summer series; Rosemary Clarke, who will debut in Town Hall, N. Y., on Dec. 29; Dwight Carr, a National Guild of Piano Teachers Award winner; Carolyn Powell, back from a Fulbright year in Europe; Dorothy Bullock, who will be guest soloist with the Long Island Symphony Oct. 20; and Edwin and Jewel Bethany Hughes in one of their inimitable two-piano recitals of Mozart and the best of the moderns. In addition to his commitments at the New York Studio this winter, Mr. Hughes will conduct monthly teaching sessions in Washington, D. C.

■ In place of her annual teaching post at the Mozarteum in Salzburg, Artiss de Volt devoted her summer time to teaching and recitals in Sea Island, Ga. The Harp School drew students from across the country. Dean Owens, Jr., one of her artist-pupils is currently working in Paris; DeWayne Fulton is engaged as harpist with the Symphony Orchestra in Istanbul until January, returning to resume his post for the late winter and spring seasons with the Florida State Symphony. Miss De Volt has organized a Mozart Society which gives two broadcasts monthly over W.G.I.G., plus a Junior Mozart group, both affiliated with the International Mozart Foundation in Salzburg. On Jan. 27, the 200th anniversary of the composer's birth, there will be a Grand Concert, Miss De Volt playing in the Mozart Concerto for Flute, Violin, and Harp. Tour dates this season for Charlotte and Artiss De Volt range from the Midwest through Virginia and the Carolinas to Florida.

■ The vexing problem for the student of how to get the first singing job is a matter of concern to all conscientious teachers. Constant attention to this problem in the Grace Panvini-Curtis Rice studios brings heartening results, as evidenced in the following news notes: Eddie Ericksen, tenor, on nationwide tour as soloist with Fred Waring's Pennsylvanians, will appear with the troupe in the new show *Hear Hear* at the Ziegfield Theatre; Joyce Krause, coloratura, featured soloist with Phil Spitalny and his All-Girl Orchestra at the Palace recently, is now on tour with the organization; Cecile Descant is in the Broadway show *Plain and Fancy.* Other engagements include 10 weeks with the Flint (Mich.) Musical Tent for Vicki Panvini; a summer season for Phyllis Henry, soprano, at the Gateway Theatre, Somers Point, N. J.; a tour for Maria Mantell, mezzo-soprano, with the Crandall production of *The Great Waltz;* and a September NYC recital by Betty Egan, coloratura, for the benefit of The Little Sisters of the Assumption. Eleven-year-old Rosa Ganzalez, heard with a repertory group in *The Stolen Prince* at the Metropolitan Museum of Art, has similar assignments for the new season.

ROBERT LONG, *artist-teacher on the faculty of Chicago Musical College, is shown here with two of his prizewinning students.* NORMA WILLIAMS *(right) was recently awarded a Fulbright Scholarship for study in Germany, and* KATHLEEN CRAWFORD *is winner of Phi Gamma Delta's* 1955 *cash award.*

■ Mario Chamlee and Ruth Miller Chamlee reopened their Los Angeles Studios Sept. 1 after a successful first season with the Aspen (Colorado) Music Associates. Several of their students showing marked artistry were heard on the programs of the sessions. Dolores Davis, coloratura, sang Mme. Goldentrill in *The Impresario* of Mozart and appeared in the opening Young Artists' Concert and at three Master Class demonstrations. Ruth Tippett, lyric soprano, sang lieder of Hugo Wolf and Mahler in recital, with Paul Berl at the piano. Ellen Barnard, contralto, was heard in *Falstaff,* and Edward Haddad, bass, in *The Impresario.* Shirley Watson was featured on the program for The Development of French Song and Opera, along with Ruth Miller Chamlee, who programmed excerpts from her own French repertoire.

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GRUNFELD

(*Continued from page* 6)

"Nein, black," he replied, gazing stonily into the hall. It was slowly turning green as his fingers formed for an F Sharp Major chord in the first inversion.

"You are still preoccupied with keys and colors?" I asked as he turned aside from the piano.

"You mistake me. Paltry color alone has never interested me—it is the whole range of synaesthesia that has fascinated me for the last century and a half."

"The whole range of ——?"

"Synaesthesia," he said with a gesture of contempt. "That is the production from a sense-impression of one sort of mental image of a sense-impression of another kind."

I waited to let that sink in for a moment.

"Look here," Kreisler continued, "or rather, listen. Do you recall Carl Maria von Weber's saying that he could 'hear all colors, smell all keys?' Before your time, of course. But I hope you do not believe it is merely a play on words, or some idle allegory, when a musician says that colors and odors and rays of light appear to him as tones, that in them he can actually 'see' a magnificent concert. This is the essence of synaesthesia. When I was a young man an eminent scientist declared that hearing is seeing from within. For true musicians, *seeing is a kind of hearing from within,* namely from the inmost consciousness of music. The music in his own being sounds out from everything he looks upon."

"Herr Kreisler," I said, trying to draw him out, "in our time such views are discouraged. Our critics write only of matters that are accepted and opinions they can substantiate."

A note of irritation crept into Kreisler's tone: "What is there to substantiate about music? Your fine-feathered critics cannot *prove* even their most cut-and-dried opinions. But there are relationships with color and light and feeling, yes, that you will come to recognize—provided you keep an open mind. If we cannot agree on some of these, or come to terms with them, we cannot talk of music at all."

"But many of us prefer the luxury of pure, absolute music," I replied, "and analogies only confuse the issue."

With his foot Kreisler pumped the sustaining pedal emphatically. "You mean that we must throw up our hands and conclude, as Heine did, that music starts where words fail us? I should hope not. You want us to talk about music only in anatomical language; we would have to carry guitars or mouth-organs to share our musical experiences and exchange opinions. But I can tell you, for instance, of a joyful piece in B Major that is like the life in the glades and forests in the springtime when all the flutes and clarinets have wakened from their winter's sleep and now remember all their favorite tunes—they sound like the birds in the heavens, and the colors of the music are bright and touched with sunlight."

"I'm afraid no critic would be allowed to print that description in the morning paper," I ventured respectfully.

"Never mind your dry, your 'factual' modern critics, your statisticians of music. They have no empathy, they do not smell music, they do not hear colors, Yet such experiences, Sir, are the marks of a man with music not only in his head but also in his heart."

A booming voice broke in from the rear of the hall: "You are misleading the gentleman, Kreisler." An angular figure in evening clothes mounted the platform. "I am afraid," he said, tugging politely at his sweping mustaches, "that what Kreisler tells you are only the febrile imaginings of a Hoffman-inspired romantic."

"This is Monsieur Scriabin," explained Kreisler in a hurt tone. "Our synaesthetics do not agree."

"Kreisler here, with all due respect, is not really qualified to discuss such problems," Scriabin said. "These are questions that affect the deepest nature of music. He is too impressionable, too much given to the accursed *Schwarmerei* of his age. Secondly, he has never made a systematic study of the field. And he is only a fictitious character. I, on the other hand, nave lived a life apart from the printed page—and in my works, you must be aware, I first introduced color projection and organized synaesthesia."

He pushed the bristling Kapellmeister aside and settled himself at the piano. "Briefly," he explained, wringing a rapid succession of chords from the treble, "C Major is red, G is an orange-rose, D a brilliant yellow, A—you can see for yourself" (the room turned green and then flared bluish white), "and this is the effect of E. . . ."

"Then music's bars a prism make," said an unfamiliar voice behind us. A beaked nose and intense eyes emerged from the half-darkness. I gave an involuntary start; they were features I recognized from Delacroix and Daumier. "It is only Berlioz," Kreisler whispered in my ear. "He usually comes for an after-dinner story."

"Your theories, gentlemen, remind me of a dancer who came to Paris after making a great name for himself in Italy," Berlioz began with a smile. "He wanted to introduce to Paris a dance which had brought him avalanches of flowers in Milan and Naples. The conductor ordered the music, but for some reason the work was copied a tone higher than the original score."

"The rehearsals began; the dancer started for Parnassus, fluttered about for a moment, and then, coming down to earth: 'In what key are you playing, gentlemen?' he asked, suspending his flight. 'It seems as if my piece fatigued me more than usual.' 'We are playing in E,' was the answer. 'I am no longer astonished,' the dancer said: 'Please transpose the piece and lower it a tone. *I can only dance it in D.*"

. . .

I watched Berlioz as he spoke, but my lids grew heavy with sleep; it was all I could do to hear the end of his anecdote. When the roar of a passing truck awoke me—it might have been an hour later—the three musicians were gone. I tried the piano once more before leaving the ——ville concert hall; it was woefully out of tune.

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RADIO AND TV

By
HENRY W. LEVINGER

Lukas Foss Opera To Open NBC-TV Series

The world premiere of *Griffelkin* will open the 1955-56 season of the NBC Opera Theatre on Sunday, Nov. 6 (NBC-TV, 4:00-5:30 p.m., EDT). This new opera by Lukas Foss, a fantasy set in Hell and on Earth, will be the first of six presentations in the seventh successive season of the NBC Opera Theatre.

The 1955-56 schedule, revised after earlier announcements, will include a two-hour presentation of Puccini's *Madam Butterfly* on Dec. 4; a repeat performance of the modern classic *Amahl and the Night Visitors* by Gian-Carlo Menotti on Dec. 25; a two-hour presentation in color of Mozart's *The Magic Flute* on Jan. 15, 1956; the world premiere performance of another new American opera, *La Grande Breteche,* by Stanley Hollingsworth on Feb. 26; and, concluding the season on April 8, Tchaikovsky's dramatic *Eugen Onegin.*

Both *Griffelkin* and *La Grande Breteche* were commisisoned by the National Broadcasting Company, as was *Amahl* several years ago. NBC also commissioned the noted writers W. H. Auden and Chester Kallman to prepare a new English version of *The Magic Flute,* and George and Phyllis Mead to translate *Eugen Onegin.* All of the operas will be given in English, a practice always followed by the NBC Opera Theatre.

Gian-Carlo Menotti has again accepted a commission from the National Broadcasting Company to compose an opera for television, it was announced by Samuel Chotzinoff, producer of the NBC Opera Theatre.

No subject matter was specified in the agreement; however, the composer agreed to consult with NBC in this regard. The opera is to be an hour or an hour-and-a-half-in length at the composer's discretion.

Symphony Series Resume

■ Plans have been recently completed for the resumption of the regular weekly broadcasts by the Oklahoma City Symphony Orchestra (Guy Fraser Harrison, conductor) over Mutual stations throughout the United States and Canada. The Voice of America network of the United States Information Agency will also again rebroadcast the programs on tapes made exclusively for them.

■ The world-renowned Philadelphia Orchestra, which has recently returned from a European tour of 27 concerts in 11 countries, will present a series of one-hour concert broadcasts on CBS Radio starting Saturday, Oct. 22. Eugene Ormandy, Musical Director of the Orchestra, will conduct the series, which will feature distinguished soloists.

■ The Boston Symphony Orchestra will return to the air for another season on the NBC Radio network Monday, Oct. 3 (8:15-9 p.m., EDT). The series will be heard by transcription from Symphony Hall in Boston, where the concerts are performed. Charles Munch, music director of the orchestra, again will be conductor for most of the broadcasts. He will be joined during the season by several guest conductors: Richard Burgin, Arthur Fiedler, Ernest Ansermet, Pierre Monteux, and Leonard Bernstein. The series will run through April, the regular span of the Boston Symphony Orchestra's home season.

Mozart Opera from Salzburg on "World Music Festivals"

Opening with the famous daily fanfare from the Cathedral Square, highlights from the Salzburg Music Festival will be brought to CBS Radio listeners for the third consecutive year on "World Music Festivals" Sunday, Oct. 2.

The broadcast will include the whole of Act I and the greater portion of Act II of Mozart's *Abduction from the Seraglio,* with Karl Boehm conducting the Vienna Philharmonic Orchestra and a distinguished cast of singers.

E. Power Biggs Follows Mozart Trail

Organist E. Power Briggs took leave of his CBS Radio Sunday morning program for two months during the summer to follow the Mozart trail through Europe, looking at places which were visited by Mozart, and playing on organs that Mozart played. On Aug. 26 Mr. Biggs played with the Mozarteum Orchestra on the organ of the Mozarteum in Salsburg, the city of Mozart's birth. He included in his program the American composer Walter Piston's Prelude and Allegro for Organ and String Orchestra, which received its world premiere on CBS Radio. This concert was arranged by the United States Embassy in Vienna, as part of the State Department's cultural exchange program.

The State Department also scheduled solo concerts for Mr. Biggs in Feldkirch, Innsbruch, Salzburg Cathedral, St. Florian (using the monastery organ on which Anton Bruckner played), Klagenfurt, Graz, all in Austria, and in Kirchheimbolanden, Germany, where he played on the organ played by Mozart (and still about in the condition it was in his day, reports Mr. Biggs).

In Strassbourg, France, Mr. Biggs visited the St. Thomas Church, where, according to his letters, Mozart had played. Just to check on this, he asked the caretaker, "Did Mozart perform on this organ?" The caretaker considered carefully, then replied, "No one named Mozart has played here *this* year."

Mr. Biggs returned to his regular Sunday morning CBS Radio broadcasts on Sept. 25.

Music from Germany

A new lode of contemporary music is expected from WQXR's Wednesday evening half hour of Music from Germany beginning October 5 at 7:30 p.m. Offering contemporary German music largely unheard in the United States, the programs will be presented by the Association of German Broadcasters on the original tape recordings made in Germany. Narrator and producer is David Berger, former editor and commentator for the Voice of America. The programs will range from rarely heard compositions of the German masters to German jazz, folk and popular song, and news of cultural events in Germany. They will include approximately 30 premieres.

These broadcasts will be carried also by the "Good Music Stations" in Washington, Boston, Dallas, Los Angeles, and Evanston (Ill.).

PUBLISHERS' MART

By J. KENNETH WILSON

THE FROMM MUSIC FOUNDATION SERIES

■ The Fromm Music Foundation is to be congratulated for its interest in the performance and publication of contemporary music. The purpose of the Foundation is to present compositions of young and promising composers who have not yet had a hearing, or of mature composers whose work, in the opinion of the Foundation, deserves to be better known to the musical public. In its present arrangement with Boosey and Hawkes the foundation offers a series of nine publications, including chamber works, a symphony, and piano pieces. In general, the selections for this series are characterized by their conservative nature and sound construction. A variety of composers are represented, in each of the above categories, from many nationalities. A brief summary of the series follows:

STRING QUARTET NO. 2 by William Denny, an American who received his education at the University of California, was written between the years 1947 and 1952, and received its first performance by the Griller Quartet in December 1952. The material for the entire work is set forth by the first violin in its first entrance. "The general plan is of three slowly moving sections separated by two which are dissimilar and fast-paced." Score and parts are priced at $5.

Hugo Kauder, of Moravian birth, a resident of New York since 1940, and apparently a prolific composer, is represented by TEN POEMS FROM JAMES JOYCE'S "CHAMBER MUSIC" (for soprano, alto, tenor, and string quartet) and TRIO (for violin, horn, and piano). Born in 1888, Mr. Kauder is the author of a new theory of melody and harmony based on a comprehensive concept of tonality. His "Ten Poems" is a moving, lyrical setting. Vocal score $1.50, full score and parts $5. "Trio" shows a predelection towards imitation and parallel open harmonies, and is rigidly tonal throughout. Price $2. The rhythmic conception of both compositions is worked out without the use of bar lines.

Benjamin Lees is also represented by two works in the series. Born in 1925 in Manchuria of Russian parents, he has made his home in Los Angeles since 1940, has studied music at the University of Southern California and with George Antheil. The SONATA FOR TWO PIANOS was written in 1951 and received its first performance in November 1952. It is an original and brilliantly conceived work for this medium. The price is $2.50. STRING QUARTET NO. 1 was first performed by the Israeli Quartet in November 1952, and was later played on the American Music Festival program in Town Hall. The writing is transparent and never obscure. Score and parts $5. These two compositions are Mr. Lees' first publications.

SYMPHONY NO. 11 of Ernst Levy's twelve works for that medium is the sixth number of this series. SEVEN PIANO PIECES, written between 1945 and 1948 in Bennington, Vermont, display a well-developed respect for the sonority of the instrument, if they seem a bit limited in their range of expression. The seven pieces form numbers 6 to 12 of a series, the first five of which have previously been published by the *Associated Music Publishers*. They are priced at $1.50.

A straightforward formal plan is utilized for SONATA FOR CLARINET AND VIOLONCELLO by Jerome Rosen, an American born in Boston in 1921, whose teachers include Roger Sessions, William Denny, and Darius Milhaud. The first performance was under the auspices of the Compers' Forum in Berkeley, California, with the composer himself as clarinetist. This first published work of Mr. Rosen is priced at $2.50.

SONATA DA CAMERA (Opus 30) for violin and piano by Ben Weber completes the series. Born in St. Louis in 1916, Mr. Weber studied at De Paul University and is at present living in New York. This composition is harmonically the most striking of the series, and makes good use of the possibilities inherent in this particular combination of instruments. Price $2.50. The series, a valuable and significant contribution to the repertoire of modern compositions, is attractively published by *Boosey and Hawkes*, New York.

■ FOLK THEMES AND VARIATIONS FOR PIANO, arranged by Ardella Schaub. Included in this publication are: (1) "Allegretto with Variations" by Müller, (2) "Six Variations on an Austrian Folk Song" by Kuhlau, and (3) "Four Variations on an Austrian Folk Song" by the same composer. Considering the bulk of teaching material available in this same mold of simplicity, this music seems refreshingly substantial and genuinely charming. The folk-tune character is preserved admirably and the entire conception, including phrasings, is in line with classic models. This is to be recommended for pupils of grades two and three, but may well hold the interest of more advanced students. Price 60 cents. *Carl Fischer, Inc.*, New York.

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

DR. LEO PODOLSKY, *shown with his class at the University of Montana, Missoula, held a total of ten Piano Clinics during the summer.*

Dr. and Mrs. Irl Allison will visit the Northwest this month to meet Guild members of Seattle and Spokane. While there, they will attend Lily Keleti's recital on Oct. 14, sponsored by the Portland, Ore. chapter of the Guild.

One hundred-dollar scholarships will be made available to all who earn the Guild High School Diploma with creditable rating. It is important that entrants submit their programs to headquarters early enough for approval, that the assigned Bach Prelude and Fugue be mastered early in the season, and that the entire program be memorized. Compositions used in previous years may be used, provided they meet requirements. The High School Diploma is a serious undertaking; it cannot be "whipped up" at the last minute.

News from the hurricane areas: Mrs. W. W. Baldorf of Torrington, Conn., wires that "All Guild members are safe. Cannot contact Ann Bushman of Winsted, as her home and lovely studio were in the worst-hit area, but she is safe. Our homes unharmed, although we had to evacuate one night. No thoughts or mood for music yet."

Mrs. Verona P. Williamson of Bethel reports that the teachers of Danbury, Conn., "suffered but small discomfort. We have been fortunate in being able to prove once again that it is more blessed to give than to receive."

Most Guild members in North Carolina and Virginia did not suffer great damage from the hurricanes. Louise White, Wilmington chairman, admits, however, that "We walked the floor with Diane." Oscar B. McCormick managed to salvage his sense of humor even though the roof of his beach house was torn off and the practice piano ruined. His "audition report on Connie and Diane" runs: "Connie, no Cs, 27 As. It is recommended that neither girl plan to enter auditions another year. Both are flighty, pay little attention to the rights of others. Connie is especially unpredictable. It would be better if both girls remained at home and pursued other occupations."

Steven Barwick, concert pianist and Guild adjudicator, will give a Faculty Recital in Shryock Auditorium, Southern Illinois University, on Oct. 6, and in November a recital at Doane College in Nebraska.

JACK GUERRY, *head of the piano department of Southwest Texas Teachers College, has just won $375 in the 1955 Guild Recording Festival, and tied for first place in the Young Artist class. A student of Mrs. C. E. Meredith of Arlington, Texas, and Silvio Scionti of North Texas State Teachers College, Guerry has won numerous scholarships and awards in the Guild, and top prizes in international competitions in Geneva, Switzerland, and Verecelli, Italy.*

Dr. and Mrs. Carl Beutel presented Ivan Davis, winner of the $1,000 Federation of Music Clubs prize, in a recital in Detroit on Sept. 7. Mr. Davis has studied exclusively with Guild members.

Paulina Ruvinska spent the summer at Lake Placid studying with her teacher, Clarence Adler, in preparation for her forthcoming (eighth) Town Hall recital in New York on Oct. 23.

Claire Wheatley of Jacksonville, Texas, winner of a four-year scholarship in music at Baylor University and a cash award in the Guild Recording Festival, is a pupil of her mother, Guild chairman in Nacogdoches, and Dr. Isabel Scionti of Denton.

Dorothy Noble Lord, chairman of the St. Louis Guild chapter, reports that her pupil, Margaret L. Nolde, has just won a $4,000 scholarship at the University of Missouri, where she will major in journalism and minor in music.

Eric Steiner of Maplewood, N. J., will be guest speaker at the Oct. 20 meeting of the New England Pianoforte Teachers in Boston. His topic will be: "Piano Instructor or Music Educator?"

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THE DANCE

By ROSALYN KROKOVER

Serge LeBlang

"Sleeping Beauty *was performed with sweep, lyricism, and majesty.*"

■ The Sadler's Wells Ballet opened its American tour on Sept. 11 at the Metropolitan Opera House with *Sleeping Beauty,* and as always it was an Occasion. The more one sees of this company, the more one marvels. It is not that the solo dancing is so exceptional, for take away Fonteyn, Grey, Nerina, and Beriosova, and what have you? It is not that the musical accompaniments are so breathtaking. But it *is* that Sadler's Wells is ever-dependable, and has restored to the American scene some of the pomp and glamor that ballet is supposed to represent. There is discipline behind this company, and strong direction. In its full-length ballets it rises to heights unrivalled in anything we have seen here. *Sleeping Beauty* (danced on opening night by Margot Fonteyn, on the second night by Violetta Elvin) was performed with sweep, lyricism, and majesty.

On this current tour the company is featuring quite a few ballets hitherto unseen in America. The highlight of the new productions (up to this magazine's press time; *Coppelia* is still to come), on Sept. 20, was the restaging of *Firebird.* No effort had been spared to present the ballet as closely as possible to the version that was seen in Paris before the First World War. Fokine's choreography was used. Scenery and costumes were by N. Gontcharova. Serge Grigoriev, the régisseur of the Diaghilev company, and his wife, Liubov Tchernicheva (she was one of Diaghilev's soloists and ballet mistress) supervised the production. Tamara Karsavina, the first Firebird in 1910, coached Margot Fonteyn in the role.

The result is a virtual archeological reconstruction. Some of the dances, it is true, look old-fashioned today, and there was some business with the maidens and their apples that had the audience in titters. But *Firebird* in this staging turned out to be a moving experience. It is colorful, legendary, brilliant. The opening scene remains a masterpiece by any standards, and when the golden bird swoops across the stage it is sheer enchantment. The closing wedding scene, with the entire company on stage, almost hurts the eye with its kaleidoscopic splendor. And the intervening scenes have (after almost two generations) a rather naive sweetness and charm.

The performance was in the best Sadler's Wells tradition—comprehensive, beautifully rehearsed, handsomely executed. Fonteyn was triumphant as the Firebird, and Michael Somes made a swaggering Ivan. Svetlana Beriosova was sweet and appealing as the Tsarevna. Frederick Ashton was Kostchei. Was this role played for laughs in the 1910 production? Kostchei, one should imagine, was a much grimmer magician than Ashton decided to convey. Stravinsky's score —and how seldom does one hear it in its entirety!—did not fare so well in the pit; the musicians, conducted by Robert Irving, might just as well have been sightreading it. The music deserved more.

Scènes de Ballet, on Sept. 15, had Frederick Ashton's choreography to Stravinsky's score of the same name. Ashton has not used a plot; he has attempted a neo-classic exercise that would appear to have been influenced by some of Balanchine's work along the same lines. The solos and patterns are skillfully laid out, but the work does not have much force or originality. Set and costumes were by Andre Beaurepaire.

On the same program was the American premiere of *The Lady and the Fool,* set to music of Verdi (from operas never heard today) by Charles Mackerras, choreographed by John Cranko, scenery and costumes by Richard Beer. The general idea behind this ballet is that love knows no classes; and the beautiful woman passes up the attentions of some dandies to depart forever with a strolling player. Cranko has gone into great detail about this situation; the ballet lasts nearly an hour. He belabors his point; and since his choreographic imagination is not very fertile to begin with, the ballet is considerably overdrawn. One wonders if even cutting would help it. Beryl Grey was the leading dancer, Philip Chatfield the clown of whom she becomes enamoured. Others in the cast were Ray Powell, David Blair, John Field, Leslie Edwards, Desmond Doyle, Pauline Clayden, and Gerd Larsen.

Another long, new ballet is *Tiresias* —Ashton's choreography to a score by Constant Lambert, scenery and costumes by Isabel Lambert — presented here on Sept. 16. Tiresias, in this plot, is a triumphant-looking specimen of masculinity who is changed into a woman, changed back into a man, struck blind by Hera, and awarded the gift of prophesy by Zeus. It is a strange work, somewhat inconsistent in style, a bit too long, full of invention in certain sections (especially a fine *pas de deux* in the second scene), and in its esthetic concept decidedly dated. On the whole, ballet these days has moved away from the plot-cum-pantomime-cum-classical antiquity method of presentation. Here one senses that Ashton has worked too hard. The ideas tend to be forced. The cast included Michael Somes in the title role, Violetta Elvin as his female manifestation (and she could not have been more unbecomingly costumed), Pauline Clayden and Brian Shaw as a pair of snakes, and John Field as the lover of Tiresias. Lambert's score is an electic affair that could have come from nobody but a composer weaned in the Twenties; it has some advanced ideas of orchestration, falls back on a number of cliches, occasionally suggests Delius, and in one long section there is an unconscious paraphrase of the first movement of Ravel's Piano Trio in A Minor.

Still another Ashton ballet was *Rinaldo and Armida,* with scenery and costumes by Peter Rice, danced by a quartet consisting of Michael Somes, Svetlana Beriosova, Anne Heaton, and Ronald Hynd. Malcolm Arnold wrote the serviceable score, a piece of music in the romantic tradition with a few dissonances to show that he is modern. The choreography, which at times faintly suggests Tudor, is compact and to the point. Ashton has achieved an air of mystery and suspense, aided by staging which throws rolling clouds of smoke around the dancers' legs. Again he has not had anything especially individual to contribute, but the surety of his choreography and its excellent balance make *Rinaldo and Armida* a quite steady piece of work.

BOOK REVIEWS

By HAROLD C. SCHONBERG

■ Those of a certain age will weep nostalgic tears over Claire R .Reis's *Composers, Conductors and Critics* (Oxford University Press, 264 pp., $4.25). Mrs. Reis was instrumental in founding the League of Composers in 1922 (though at that time it was called the International Composers Guild), and this book is a charming and rather naive account of her experiences with the strange and wonderful musicians she encountered during those years. Here is Carl Ruggles, worried about the fact that too many people were attending the concerts: "If you had a full house last Sunday it only goes to show you've descended to catering to your public." Here is Edgar Varèse, trying to pry a siren from the New York Fire Department for his *Hyperprism*. Here is Florent Schmitt's piano sinking through the stage. Here are Stokowski, Massine, and Martha Graham embroiled in Stravinsky's *Sacre du Printemps:* three choice spirits, rugged individualists, who refused to see eye to eye. As Mrs. Reis tells the story, it's a howler. Things got to the point where Massine, in great disgust, would turn his back on Graham at rehearsals, refusing to look at what she was doing in her solo dance.

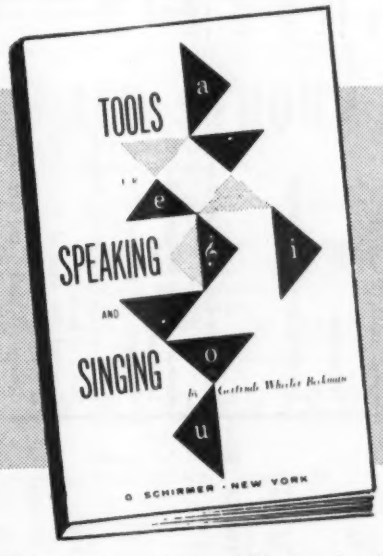
Mrs. Reis, obviously the gentlest of souls, does have some tart things to say about critics and managers who were near-sighted enough to shut their eyes to the great work of the League. She names names, too. *Composers, Conductors and Critics* — a rather awkward title, and one not indicative of the contents—is a charming book that stands as a permanent testimony to a dedicated woman.

■ The first of the *Music and Recordings* series (presumably it will be an annual affair) edited by Frederic V. Grunfeld, with Quaintance Eaton as associate editor, has just been published (Oxford, 302 pp., $4.95). Contributors and feature editors include Jacques Barzun (with a piece on Berlioz), Walter Bursten (pictures), Miles Gregory (records), Nat Hentoff (jazz), Clifford McCarty (film music), and Tom Scott (folk music). The major portion of the writing, however, is Grunfeld's.

The book covers the 1954-55 music season in America. The chapter headings will give the idea: Opera, The Orchestra, Music in the Market Place, New York, Records (over 130 pages; a good portion of the book), Film Music, Books, a day-by-day Almanac, a listing of major orchestras, Summer Music, and a list of premieres.

All of this presents a good summary of the season in question. Grunfeld and his associates have exercised discretion in making their choices, and the discussions are level headed, though sometimes a little cute. The composer identifications in the record section could happily have been dispensed with: "Gussly and Flutes" (Borodin); "Symphonic Yardstick" (Brahms); "Perfume and Half Whispers" (Debussy); "Ill at Ease With Difficulty" (Liszt). There also are a few misspellings and typographical errors, though nothing serious mars the general good work. One hopes that the series will receive a good enough reception to warrant its annual release.

■ From UNESCO comes a book named *Music in Education* (published by UNESCO; distributed by Columbia University Press, 335 pp., $3.00). This is one of the fruits of the International Conference on the Role and Place of Music in the Education of Youth and Adults that was held in Brussels from June 29 to July 9, 1953. Representatives of virtually every country on the face of the earth were present to read papers about music education and its problems. Extracts from these papers make up the book. It is not exhilarating reading, but the contents must be read by every musical pedagogue and educator. It is fascinating to find out the approach of European and Oriental peoples to music, or to read about the composer's point of view, or to learn of the number of music schools in Yugoslavia. As I say, it's not light, summer reading, but in publications like this one can see the value of a world organization like UNESCO—its seriousness of purpose and the actual results it has achieved.



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WORDS

A. 26 59 47 79 184 8 98 49 121

B. 104 151 113 29 76 159 25 35 124

C. 54 88 156 28 139 32 5 118

D. 110 65 126 63 58 89 175 168 18 74
102 131 153 173 13

E. 11 71 52 34 20 82 107 165

F. 134 44 143 187 99 6 86 128 96

G. 15 53 100 172

H. 109 83 166 103 42 68 55 186 37 64
10 2 160 22

J. 14 157 77 180 148 106 170

K. 72 45 147 1 114

L. 146 56 164 24 116 4

M. 142 183 78 50 81 3 119 97 105

N. 85 46 93 130 9 161 179 122 40 155

P. 41 128 132 36 19 101 91 176 173 111
69 136

Q. 145 27 127 48 120

R. 169 57 177 181 149

S. 158 38 95 92 152 163 31 140

T. 62 16 154 12 73 66 112

U. 87 39 75 129 17 115

V. 141 60 106 84 7 43 90 133 67 123

W. 171 30 137 135 162 144

X. 182 174 80 21

Y. 23 117 167

Z. 61 125 185 51 94 150 22 70

DEFINITIONS

Mother of Pelléas

Play for which Schubert wrote incidental music
Russian author of book on Stravinsky
Tone-poem by Saint-Saens (3 words; with "the")

A lover of beauty

Meno mosso (3 words)

Obligation

Speaking part in "Oberon"

Sketch for a composition (Ger.)

Author used by Donizetti, Berlioz, Schubert, etc.
Character in "I Puritani"

Three words preceding "Gentle Lark" in song title
Created by use of the C-clef (2 words)
Change of meter, but unaltered beat (It; 2 words)

Author of "A Philosophical Essay on Musick" (1677)
The "character" of the Greek modes
Insect in title of pop. piano piece

Muted (Fr.)

Assuage

Having integrity

Character in "Der Freischütz"

Box or stall in an opera house

This adds half the duration

Character in "Le Prophète"

1K 2H 3M 4L 5C 6F 7V 8A 9N 10H 11E 12T 13D 14J 15G 16T 17U 18D

19P 20E 21X 22H 23Y 24L 25B 26A 27Q 28C 29B 30W 31S 32C 33Z 34E

35B 36P 37H 38S 39U 40N 41P 42H 43V 44F 45K 46N 47A 48Q 49A 50M 51Z 52E 53G

54C 55H 56L 57R 58D 59A 60V 61Z 62T 63D 64H 65D 66T

67V 68H 69P 70Z 71E 72K 73T 74D 75U 76B 77J 78M 79A 80X 81M 82E 83H 84V

85N 86F 87U 88C 89D 90V 91P 92S 93N 94Z 95S 96F 97M 98A

99F 100G 101P 102D 103H 104B 105M 106V 107E

108J 109H 110D 111P 112T 113B 114K 115U 116L 117Y 118C 119M 120Q 121A

122N 123V 124B 125Z 126D 127Q 128F 129U 130H 131D 132P 133V 134F 135W 136P

137W 138P 139C 140S 141V 142M 143F 144W 145Q 146L 147K 148J 149R

150Z 151B 152S 153D 154T 155N 156C 157J 158S 159B 160H 161N 162W

163S 164L 165E 166H 167Y 168D 169R 170J 171W 172G 173D 174X 175D

176P 177R 178D 179N 180J 181R 182X 183M 184A 185Z 186H 187F

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definition. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the November 1 issue.

SOLUTION TO MUSICAL ACROSTIC No. 18

WORDS

A. Cantatore
B. Open fifth
C. North, west
D. Squarcialupi
E. Take oh take
F. Affabile
G. New Theatre
H. The Betrothal
J. Lefevre
K. Asleep
L. Maestro
M. Billy the Kid
N. Eve of
P. Repeat
Q. Tasto
R. Moses
S. Unbeset
T. Sweet and lowdown
U. Impromptu
V. Cuivre
W. Hydraulis
X. Old Hall

Constant Lambert — *Music, Ho!*

Few people know Satie's works, but most people have heard of the occasion when he went up to Debussy after a rehearsal of *La Mer* and said he liked it all, but particularly the little bit at a quarter to eleven.

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